

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3639.

SATURDAY, JULY 24, 1897.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY OF ARTS.—LAST WEEK.—The EXHIBITION will CLOSE on the EVENING of MONDAY, August 2.

ROYAL ACADEMY OF ARTS.—EVENING EXHIBITION.—The EXHIBITION will be OPEN in the EVENING from MONDAY, July 27, to MONDAY, August 2 (Bank Holiday), from 7.30 to 10.30. Admission, 6d. Catalogues, 6d. On Bank Holiday the admission throughout the day will be 6d.; on other days it will be as usual.

LAST TWO WEEKS.

ROYAL SOCIETY OF PAINTERS in WATER COLOURS, 54, Pall Mall East, S.W.—120th EXHIBITION NOW OPEN. Admission 1s. 10 to 6 P.M.

SIEGFRIED H. HEIKOMER, Jan., Secretary (pro tem.).

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PUBLISHERS' PERMANENT BOOK EXHIBITION, 10, Bloomsbury-street, London, W.C., Where the latest Productions of the Chief Houses may be inspected, BUT NOT PURCHASED.

BIRMINGHAM MUSICAL FESTIVAL, 1897.

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, OCTOBER 5, 6, 7, and 8, 1897.

OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING.—'ELIJAH.'

TUESDAY EVENING.

BRAMH'S 'SONG OF DESTINY.'
MR. EDWARD GERMAN'S NEW ORCHESTRAL WORK.
(Composed expressly for this Festival.)
BEETHOVEN'S C MINOR SYMPHONY, No. 5.
WAGNER'S 'MEISTERSINGER' OVERTURE.
SCENE 3, ACT III, OF 'DIE WALKÜRE.'
SCHUMANN'S 'MANFRED' OVERTURE.

WEDNESDAY MORNING.

PROFESSOR STANFORD'S NEW 'REQUIEM MASS.'
(First time of Performance.)
BACH'S CANTATA, 'O LIGHT EVERLASTING.'
BRAHMS' SYMPHONY, No. 1.

WEDNESDAY EVENING.

PURCELL'S 'KING ARTHUR' MUSIC.
(As specially Edited by Mr. J. A. Fuller Maitland for this Festival.)
CHERUBINI'S 'MEDÉE' OVERTURE.
BEETHOVEN'S 'LEONORA' OVERTURE, No. 3.

THURSDAY MORNING.—'MESSIAH.'

THURSDAY EVENING.

GLUCK'S 'IPHIGENIA IN AULIS' OVERTURE.
ARTHUR SOMERVELL'S NEW CANTATA 'ODE TO THE SEA.'
(Composed expressly for this Festival.)
WAGNER'S 'SIEGFRIED IDYLL.'
MOZART'S G MINOR SYMPHONY.
DVORAK'S 'CARNIVAL' OVERTURE.

FRIDAY MORNING.

SCHUBERT'S 'MASS IN E FLAT.'
TCHAIKOWSKI'S SYMPHONY 'PASTORAL.'
DR. HUBERT PARRY'S 'JOB.'

FRIDAY EVENING.—BERLIOZ 'FAUST.'

CONDUCTOR.....DR. HANS RICHTER.

Detailed Programmes will be ready on August 2 next.
WALTER CHARLTON, Secretary.
55, Colmore-row, Birmingham.

ROYAL STATISTICAL SOCIETY.

HOWARD MEDAL.

The subject of the ESSAYS for the HOWARD MEDAL, which will be awarded, with 20l., in November, 1898, is as follows:—
'The Treatment of Habitual Offenders, with special reference to their Increase or Decrease in various Countries.'
Essays must be sent in on or before June 30, 1898.—For further particulars apply at the Offices of the Society, 9, Adelphi-terrace, Strand, W.C.

WANTED, LITERARY WORK. Would help Author and write up Detail Work, or Correct Work for Publishers. Specimens shown.—VINCET, 6, Alma-road, Wandsworth, S.W.

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Salary 300l. per annum.
Candidates are requested to state their age, and to send not more than four recent testimonials.
Full particulars may be obtained from the undersigned, to whom applications must be sent not later than Tuesday, August 3, 1897.
C. R. ENOCK, Clerk to the Governing Body.
16, Corn Exchange Chambers, Chester.

UNIVERSITY COLLEGE of SHEFFIELD.

LECTURER IN PHILOSOPHY AND ECONOMICS.

The Council will proceed to the ELECTION of a LECTURER in PHILOSOPHY and ECONOMICS in SEPTEMBER. Duties to commence in October next. Salary 300l. at least, together with half the fees of the Lecturer's Classes.—For particulars apply to THE REGISTRAR.

UNIVERSITY COLLEGE of NORTH WALES. (A Constituent College of the University of Wales.)

Applications are invited for the post of ASSISTANT LECTURER and DEMONSTRATOR in BOTANY. Salary 120l.
Applications and testimonials should be received not later than Wednesday, September 1, by the undersigned, from whom further particulars may be obtained.
JOHN EDWARD LLOYD, M.A., Secretary and Registrar.
Bangor, July 7, 1897.

QUEEN'S COLLEGES, IRELAND.—The PRO- FESSORSHIP OF MEDICINE in the QUEEN'S COLLEGE, COBK, being NOW VACANT. Candidates for that Office are requested to forward their testimonials to the UNDER-SECRETARY, Dublin Castle, on or before August 7, in order that the same may be submitted to His Excellency the Lord Lieutenant.
Dublin Castle, July 18.

MASON COLLEGE, BIRMINGHAM.

I. PROFESSORSHIP OF MENTAL and MORAL PHILOSOPHY, and POLITICAL ECONOMY.
II. PROFESSORSHIP OF METALLURGY.

The Council invite applications for the above Professorships. Applications, accompanied by thirty-five copies of testimonials, should be sent to the undersigned not later than Saturday, September 18.
The Candidates elected will be required to enter upon their duties as soon after October 1 as possible.
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LITERATURE

Dictionary of National Biography. Edited by Sidney Lee. — Vol. LI. *Scoffin-Sheares.* (Smith, Elder & Co.)

THE new volume of this important and essentially national undertaking is mainly notable for the editor's elaborate monograph on Shakespeare, and for Mr. Stephen's finished article on Sir Walter Scott. The rest of its contents do not call for much remark. There are, of course, a great many Scotts, among them the celebrated wizard of Southern Scotland, Michael Scott, for instance, and the two great lawyers who became Lord Eldon and Lord Stowell. Duns Scotus is the subject of an article by Mr. Reginald Poole, which is quite a model biography of its kind.

The article on Shakespeare is the longest that has appeared in the 'Dictionary,' yet it is not too long, for the works written by and about the poet are much more numerous than those connected with any other name. Mr. Sidney Lee takes the cream of these, and compiles from them a full and interesting biography; an account of the genesis of the poems, of the spread of the poet's reputation, of the doubted and undoubted portraits, and of the general bibliography—a great piece of work, on the whole, finely done, and sufficient for the multitudes who pin their literary faith on dictionary data. The only criticism, indeed, that might be made in the interest of general readers is that, if the life and the account of literary developments had been taken up separately, it might have saved occasional overlapping of dates, confusion of ideas, and flagging of biographical interest. Specialists, however, will easily understand Mr. Lee's difficulty in separating these. One cannot and ought not to expect much original research in such articles, and any criticism on our part must chiefly consist in noting the attitude of the writer to contested questions and to facts gleaned by others. Mr. Lee accepts the descent of the poet, through his mother's side, from the old family of the Ardens of Park Hall, therein following French, as against Halli-

well-Phillipps; but he is rather hazy about the supposed transference of Richard Shakspeare from Wroxhall to Snitterfield. In reality, the one Richard is clearly proved by Court Rolls and the 'Valor Ecclesiasticus' to have been at Wroxhall in 25 Henry VIII.; while the Court Rolls of Snitterfield show a Richard Shakspeare presented there in 20 and in 22 Henry VIII. The latter is generally, but not universally, accepted as the poet's grandfather. Mr. Lee allows him two sons, Henry and John, and perhaps a third, Thomas; but he adds that "the son Henry remained all his life at Snitterfield, and died, a prosperous farmer, in 1596." This is doubly misleading. When the Webbes bought up the Arden property at Snitterfield, Henry seems to have left the farm (though not the parish), and the records both of Snitterfield and Stratford show him to have been constantly in trouble, into which more than once he drew his brother John. It would have been more satisfactory if the financial difficulties of John had been more exactly explained by Mr. Lee, and if due allowance had been made for the fact that there were three other local and contemporary John Shakspeares—John of Ingon, John of Clifford Chambers, and John of Stratford-on-Avon—one of whom might have been the debtor described in some of the records. It certainly seems strange that if the poet's father had "no goods to distrain," he should have been allowed to keep two freehold tenements untrammelled till his death. Mr. Lee notes that his disappearance from the debtors' court is coincident with his son's return to Stratford, but he ignores another coincidence—that John Shakspeare, shoemaker, appears to have left Stratford about the same date. The application for the coat of arms is supposed not to have been persisted in; but if so, it would be difficult indeed to account for many evident allusions of Ben Jonson and other contemporaries, or for the fact that the arms appear on Shakspeare's tomb, and are impaled by Hall and quartered by Nash.

Mr. Lee's account of Shakspeare's marriage is unsatisfactory. There is no proof that he was driven into it, and none that he was unhappy, and a study of other marriage bonds at Worcester would have explained the difficulty in the double entry. The youth might have applied for a licence, and the clerical demand for a guarantee might have been satisfied by Anne Hathaway's friends as more convenient. One should not twist words a dramatic author puts into the mouths of his characters into an expression of his private feelings, unless the same use may be made of other contradictory phrases. Shakspeare's general view of women implies a happy domestic life. But many facts point to Anne Hathaway's delicacy of constitution, and to Shakspeare's difficulty in earning money in the way he would have preferred. This, at least, is made clear in the Sonnets, and poverty prevents a man's life presenting a true picture of his wishes. When Shakspeare was free to follow his inclinations he made a home for his wife and himself in the place of his birth and among his own people. Mr. Lee, we may add, is too friendly to the traditions of Shakspeare's wildness and the consequences of his deer-

stealing. He states that it is beyond doubt that Justice Shallow is a reminiscence of Sir Thomas Lucy, leaning apparently on the after-date gossip of Davies of Saperton, who is so hazy on the subject that he really names "Clodpate" as the justice, a different character, in a different dramatist's play. But on studying the part, evidently created as a new contrast to Sir John Falstaff, we find that there is little resemblance in character and condition between Justice Shallow and Justice Lucy. An elderly bachelor, lean, underbred, and mean, a younger son of somebody, lately come to estate, whose hunger for social advancement and for knighthood led him into the toils of Sir John Falstaff, and through his disgrace to a short acquaintance with the inside of a prison—is there anything in all this fitted to suggest even a caricature of a man born of an old family, to wealth and assured social status, married almost in infancy, knighted in his youth, and enjoying Court favour all his life? Lucy had no deer-park, as Shallow had. It remained for his grandson of the same name to purchase and enclose the deer-park at Charlecote, and to make a Star Chamber case out of a deer-stealing affair in his Worcester park. The only argument for identity is furnished by Shallow's coat of arms; but that, on the one hand, gave an opening to a pun such as the groundlings loved, and, on the other, an opportunity of illustrating the meaning of a "patible difference," which the heralds had insisted on in their discussion over Shakspeare's father's coat of arms. The penalty for deer-stealing (5 Eliz. 21) was only applicable when the deer was taken from an enclosed park; and the further limitation that the case must be heard within the county where the offence was committed adds humour to the chaff at Justice Shallow's pursuit of Sir John Falstaff and his thousand pounds to Windsor. There is no record of any prosecution of Shakspeare by Lucy.

Mr. Lee regards as fanciful Mr. Blades's opinion that Field found work for Shakspeare in Vautrollier's printing office. Perhaps it is; but there is a nucleus of truth lying under Mr. Blades's conjecture. The poet's acquaintance with Richard Field must be reckoned among the possible opportunities of his securing book learning. Has Mr. Lee taken down, volume by volume, the publications of Vautrollier and Field, and followed their effects in the poet's work? One learns much by doing so. It is suggested that his friendship with Field was sufficient to secure Shakspeare money returns for his poems. But there seems to have been some break in that friendship. In 1594 Field transferred the copy of 'Venus and Adonis' to Harrison, who entered for himself the original copy of 'Lucrece' in the same year. Field's name appears in the petition against the players at Blackfriars in 1596. Mr. Lee considers that Shakspeare began in a low position in the playhouse, yet that by 1594 he had not only made his name as an actor, but had written both of his poems, many plays, and nearly all his sonnets. This date he supports from internal evidence, from the allusions in Willobie's 'Avisa,' and from the dedications to the poems. Meres applauds the Sonnets in 1598, and pirate Jaggard

printed two of them in 'The Passionate Pilgrim' in 1599.

In his account of the Sonnets Mr. Lee lays himself open to attack. In 1887, following Mr. Furnivall and Mr. Tyler, he considered William Herbert, third Earl of Pembroke, not only to be the person addressed, but also the Mr. W. H. of the dedication, and Mary Fitton to be the dark lady. In 1897 he alters the date of production, accepts the Southampton theory, equivocates about Mr. W. H., and rules Mary Fitton out of court. It is quite natural and proper to live and learn, but self-contradiction by the same writer in the same dictionary ought to be at least acknowledged and the proofs that have led to his change of opinion explained. In the article on Herbert he says, "Shakspeare's young friend was doubtless Herbert himself," while in the present article he states "there is no evidence that in his youth he was acquainted with the poet." But just as in the account of Herbert he did not bring forward all the arguments possible, so in the case for Southampton he passes unnoted many strong pieces of evidence, and leaves Mr. W. H. in a worse plight than ever. As the Sonnets may be considered the chief battle-ground in Shakspearean biography, every item is of importance.

In 1594 Shakspeare acted before the queen on St. Stephen's Day and Innocents' Day, but Mr. Lee does not notice that this is the same date as the performance of 'The Comedy of Errors' at Gray's Inn at night, nor does he follow all the ideas this curious coincidence suggests. There is no reason to believe that the play bore the slightest resemblance to the 1576 Hampton Court 'Historie of Error.' Though it is quite possible that Shakspeare borrowed the plot from Plautus in the original, Mr. Lee is rather too sure there was not an English translation accessible. Manuscript copies of works were often studied at that time, and a translation is entered on the Stationers' Registers to Thomas Creede on June 10th, 1594, more than six months before the performance at Gray's Inn. Mr. Lee doubts that Shakspeare visited Scotland. But apart from what is brought forward in Dibdin's 'Annals of the Edinburgh Stage,' there is a certain degree of corroboration in the play of 'Macbeth,' and in the fact that James I. chose Shakspeare as second in his Royal Company of Players (which he meant to be a royal one) in May, 1603.

An interesting account is included of Shakspeare's relations to Marlowe, Peele, Lodge, Greene, Jonson, and other dramatists and poets of his time. Greene's allusion to him is undoubted, but Chettle's is not quite so certain; Spenser's "Aëtion" clearly represents Shakspeare, but not "our pleasant Willy." Mr. Lee thinks that Spenser therein referred to the comic actor Tarleton. But many contemporary allusions point to the author of the 'Arcadia,' especially the 'Epitaph on Sir Philip Sidney,' published later in Davison's 'Poetic Rhapsody,' which repeats,

Willy is dead
That wont to leade

Our flocks and us in mirth and shepherd's glee, &c.

Mr. Lee states that no other contemporary than Jonson or Chettle left on record any impression of Shakspeare's personal character; but he surely forgets the remarks of the Willobie he had himself quoted; of Thomas Edwardes in 'L'Envoi to Cephalus and Procris,' as to his being an Adonis deadly passing by his admirers; of Davies of Hereford in 'Microcosmus,' &c., that he was generous in mind and mood, handsome, witty, brave, courageous, honest, and true; while Webster, in the preface to 'Vittoria Corambona,' adds testimony to his "right happy and copious industry." The letters of Abraham Sturley and of Thomas Greene of Stratford-on-Avon might also be included. Mr. Lee insists that it is "only by unjustifiable torture of Greene's ungrammatical Diary" that the ordinarily accepted view of Shakspeare's relations to the enclosures at Welcombe can be attained. But, surely, whether we treat the phrase as a direct or an indirect quotation, whether we read "I" or "he," the meaning comes out the same, that "Shakspeare could not bear the enclosures at Welcombe." His affectionate family relations are shown in many incidents. We can only express surprise that Mr. Lee should gravely assume that Gilbert so long survived his poet-brother. It is true that the parish clerk added the word "adolescens" to his burial entry in February, 1611/12. But it is much easier to believe that the clerk misunderstood the exact meaning of the word than to account for the absence of any records of his continued existence. No record of his marriage or of the birth of a child exists, of the death of his wife, or of his own death, if this be the burial entry of his child and not of himself. Nor can we account for the absence of his name from any will or any other record after the death of the notable "adolescens." The tradition arose from the survival of Humphrey, son of the other John Shakspeare. Mr. Lee believes Shakspeare himself to have been in later years a dealer in malt, on the strength of Philip Rogers's prosecution. But a study of the declaration would have shown that it was not drawn up by Shakspeare's attorney, and that it did not give the plaintiff the designation proper to the poet at that date. The doubt initiated by this distinction becomes nearly a certainty when we find there was really one other (among the many William Shakspeares of Warwickshire) who *did* deal in malt and grain, and whose bills still exist in Warwick Castle; only they continue down to 1625! The history of his family and himself has been strangely obscured by contemporaries bearing the same name.

The adequate accounts of the plays and their editions cannot be all discussed in the narrow limits of one review. We should have liked to have a friendly tilt with Mr. Lee over many questions, such as his considering 'The Merry Wives of Windsor' as composed earlier than 'Henry V.,' as if to round the career of Falstaff, instead of after it, as it evidently was, intended to fulfil a broken or postponed promise regarding the "fat knight," which gives support to the tradition of the queen's command. In the short note on the Bacon-Shakspeare controversy Mr. Lee mentions the writers who support the heresy, but not those who might have given guidance in

exposing its fallacies. The only point alluded to is Toby Matthews's letter from abroad, in which he speaks of the prodigious wit on this side the sea, of Bacon's name, though known by another. This evidently referred to Bacon's affectionate brother Anthony, who always used another name when performing his secret missions of State. But there is no antidote to the Bacon craze so sure as extended knowledge, and in this aspect Mr. Lee's biography becomes itself an argument against Bacon and in favour of Shakspeare.

The next most important article is Mr. Stephen's memoir of Scott, put together with the skill that characterizes the author, and extremely agreeable reading. Mr. Stephen contrives to make the complicated financial transactions of Scott, Constable, and the Ballantynes intelligible to the reader without inflicting much dry detail upon him. Yet we think that Mr. Stephen has not got quite to the bottom of the matter, for we suspect that from the time of his marriage Scott lived beyond his income. It is impossible to read his own account of his forming a business connexion with James Ballantyne and find it satisfactory. Scott's income at the time he embarked on this venture was, Lockhart reckons, a clear 1,000*l.*, and in those days, when Edinburgh had not become the residence of Glasgow merchants and retired colonists, living was cheap, the habits of the best society were simple in the extreme, and 1,000*l.* a year was a competence; probably but few young men of Scott's standing were so well off. It is difficult to avoid thinking that Scott found himself living beyond his means, and imagined, as many professional men have imagined, that large profits could easily be made in trade. He had to learn that it is otherwise, and his experiences with John Ballantyne & Co. must have convinced him of the falsity of a later Sir Walter's idea that there is no risk about publishing. One point Mr. Stephen has apparently missed is one that Mr. Lang has rightly insisted on, that Scott had ever-present apprehensions of a jacquerie; and when the weavers at Hawick cried, "Burke Sir Walter," a cry that haunted him for the remainder of his life, his fears must have seemed to him well founded.

Admirable as the biography is, Mr. Stephen's criticism of Scott's writings is, as always, depreciatory. He admires the novels only in a half-hearted way, and he thinks that "the essence [of the poems] could be better given in prose." We should like to see a prose version of the second canto of 'The Lay' or the sixth canto of 'Marmion' from Mr. Stephen's hand. No doubt the *précis* would be done with infinite skill; but we fear we should prefer the original.

Miss Lee has written an excellent account of Miss Seward; Mr. Boase has furnished a good sketch of William Sewall; Samuel Sharpe's Egyptological speculations are leniently treated by the Rev. A. Gordon; the heroism of Col. Seton, who perished in the Birkenhead, is commemorated by Mr. Irving Carlyle; Mr. Henderson writes well on Archbishop Sharp of St. Andrews; the biographies of the Duke of Monmouth and Lord Eldon are excellent reading, but the account of the fight at Sedgemoor would

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have been improved by a study of Lord Wolsley's narrative in his life of Marlborough; and Lord Eldon's famous remark on Lord Stowell's mode of taking exercise has escaped his biographer. Mr. Lang might have given a more detailed account of Prof. Sellar, and in his notice of Patrick Sellar he glozes the oppression involved in the Sutherland evictions; while Mr. Pollard omits to say that W. D. Selby's death was caused by the bad drainage of the Record Office, which the Office of Works neglected to amend till too late.

Bibliography has been occasionally forgotten, especially in the notice of Michael Scott, the author of 'Tom Cringle's Log'; and the importance of the late Mr. Reynolds's edition of Selden's 'Table Talk' should have been emphasized.

Sundry slips may be mentioned. It is difficult to see how, when the Protector Somerset invaded Scotland, "passing Dunbarton without waiting to attack it, he came in sight of Musselburgh"; Mr. Pollard no doubt means Dunbar. His article is decidedly good. One or two misprints occur in Mr. Stephen's admirable account of Scott: "rether" on p. 83 is a literal for "rather," and Scott's eldest son died in 1847, not 1817.

The Crimean Diary and Letters of Lieut.-General Sir Charles Ash Windham, K.C.B.
Edited by Major Hugh Pearse, East Surrey Regiment. (Kegan Paul & Co.)

THE two most important incidents in Sir Charles Windham's career were the unsuccessful assault of the Redan on September 8th, 1855, and his defence of Cawnpore a little more than two years later. He was wont to say in after years to his intimates that he was overpraised for the former and unjustly blamed for the latter.

In respect to the assault of the Redan, though the public were of one mind as to his personal gallantry, there was a division of opinion as to the judgment which Windham displayed. The army was somewhat inclined to blame him, and the action of the authorities was, to a certain extent, the reflex of the difference of opinion, for while he was made a major-general for his distinguished conduct, he was not created a K.C.B. till some years later, although, as decorations were somewhat profusely given at the fall of Sebastopol, he might reasonably have expected that distinction. A French officer of rank is said to have expressed an opinion in conversation that had Windham been a Frenchman he would have been shot for quitting the Redan before his men were driven out of it. This shows the excitement that prevailed at the time; but it is easy nowadays to examine the facts of the case with the calmness begotten of lapse of time.

At the beginning of August, 1855, Col. Windham was given the command of the 2nd Brigade of the 2nd Division, and on September 7th he was told that he was to lead the storming party on the following day. In his diary, written on the 7th, occurs the following passage:—

"I look upon the attack as certain to fail, unless the Russians give way as soon as the French have got the Malakoff. We know nothing of the obstacles we have to meet with,

and all we do know is that there is a very deep ditch, over which we must get somehow or other."

The editor remarks:—

"Foreseeing a probable disaster, Windham protested strongly against the narrow front (20 files only) on which the storming-party was to advance."

His protest was unheeded; indeed, he was not informed that he was to lead the storming party of his division until all the arrangements had been made, and that they were bad is beyond doubt. In the first place, the storming party—1,000 strong—was divided into two bodies, one furnished by the Light Division, the other by Windham's brigade, and each was composed of parties from different regiments, an evil custom which has long existed in the British army, apparently because it was the practice in the Peninsula. It was the system adopted by General Pollock at the forcing of the Khyber Pass, and again with most disastrous consequences it was employed at Majuba Hill. When entire battalions are employed in an enterprise, *esprit de corps* has full play, the officers and men know each other, and casualties among the former become of less importance, for there is always an officer of the regiment to replace the one who has fallen. Moreover, the glory of victory or the shame of defeat is unshared by other corps, and there is no excuse for putting blame on others. In the second place, there were no arrangements for enabling the storming party to pass easily and without delay out of the trenches. In the third place, instead of a long thin line acting simultaneously, the assault was made in column. Windham asserts that for the front—only one of 20 files—he had been promised a banquette or step of planks on casks; but it is not stated whether or not that precaution was taken. At any rate the expedient proposed was a poor one, even if it was adopted, and a disorderly scramble out of the trenches ensued. Windham says that he "went over the parallel at the head of the 41st. The Grenadiers followed me pretty well, but not in the best order. When the stormers reached the advanced sap, some of them showed an inclination to take cover there." Windham in some measure checked the tendency, the troops not being particularly quick in following him, and as soon as he had crossed the ditch he collected a dozen or fifteen men, and led them into the work through the second or third embrasure from the salient on the proper left face. He was followed by three privates of the 41st and an officer of the 90th, all of whom were immediately killed or wounded. He then, waving his sword, rushed forward into the interior of the work, but "was followed by no one, to the best of my belief." He on this crossed over to the proper right face of the Redan, and found the soldiers hanging to the salient—some of them in "the chambers," he says (casemates?), and some on the outer side of the parapet. He patted them on the back and encouraged them, and tried to induce them to charge, but in vain. Meanwhile, the Russians, sheltered by an entrenchment across the gorge—behind which the ground fell, giving cover to the defenders—were pouring in a deadly fire of grape and

musketry. Windham says, "I was never followed but by one man of the 88th and two men of the Rifles." The soldiers on the proper right of the salient belonged to the Light Division, and, as he observes, not one man in fifty knew him. There were, in fact—taking all who were in the Redan—men of thirteen regiments present, so that the example of strange men and officers had little effect on the mass. Seeing that he and his three comrades were not followed, he went back, and his mounting the parapet nearly caused a panic. He begged the soldiers to stand firm, succeeded in steadying them, and sent his aide-de-camp back for reinforcements; but soon another panic set in, and again Windham kept them from giving way. A bugler of the 62nd sounded "the advance," and the men cheered, but except by a dozen or so, he was not followed. He on this dispatched another officer back to ask for supports, and yet another to desire that our batteries would keep up a heavy fire on the Redan, no matter whether they killed our people or not. A few supports in small parties came up, but they were soon killed, disabled, or dispersed. He yet again sent to beg that supports might be sent up in mass and in order. After a short interval he dispatched Col. Eman for supports, but none came:—

"I at last turned round to a young officer, standing close to me, and asked him his name. He replied, as I understood, Graylock (it was Cresslock). I then said to him, 'I have sent five times for support; the last man I sent was Eman. Now, bear witness that I am not in a funk (at which he smiled), but I will now go back myself, and try what I can do.'"

He went back, stood on the top of the parapet talking to General Codrington, who was in the trench, and asked for supports. Codrington replied, "Why, my good fellow, they won't go, and I have no number to send." He then went further back to Markham, his own divisional commander, telling Markham that a battalion would be sufficient. He was given the Royals, but he had scarcely reached the first parallel, when the scattered survivors of the stormers rushed back into the trenches, and the last hope disappeared. Windham, while doing justice to the gallantry of the officers and the courage of individual men, plainly states that as a body the rank and file behaved badly. In a semi-official letter to General Simpson, written more than a month later, is the following passage:—

"I have no hesitation in saying that the men I came across did hang back, but I do not say it was altogether from want of courage: *want of mutual support* was the great thing."

When questioned at dinner at headquarters on the evening after the repulse by General Simpson as to why we had failed, he replied bluntly, "From want of pluck and method." As to the wisdom of his going back for reinforcements there may be a difference of opinion, but, on the whole, the balance of the argument is in his favour. As Sir William H. Russell in the preface says:—

"At the moment Windham left the Redan his presence had ceased to exercise any influence over the shrinking and discomfited men, who were sheltering themselves behind the traverses near the salient. Nothing could save them but immediate support of 'troops in formation,' the

support Windham sought to obtain. His example had had no effect upon these men in any way."

At Cawnpore Windham was set an almost desperate task, and he performed it under extreme difficulties. When Sir Colin Campbell marched to the relief of the Residency at Lucknow, he left Windham in command at Cawnpore with a very small garrison (about 500 Europeans and a few Sikhs) and very restrictive orders. The memorandum of instructions sent by the Chief of the Staff displays a certain amount of anxiety about the Gwalior Contingent, which "it is supposed will arrive at Calpee on Monday, the 9th inst." Should it advance on Cawnpore,

"General Windham will make as great show as he can of what troops he may have at Cawnpore, leaving a sufficient guard in the entrenchment, by encamping them conspicuously and in somewhat extended order, looking, however, well to his line of retreat. He will not move out to attack unless compelled to do so by the force of circumstances, to save the bombardment of the entrenchment.....The British infantry, which will be arriving from day to day, will be sent forward into Oude by wings of Regiments, unless General Windham should be seriously threatened. But, of course, in such case he will have been able to take the orders of the Commander-in-Chief. General Windham may retain the small Madras Brigade under Brigadier Carthew for a few days, until the intentions of the Gwalior Contingent are developed. This force will arrive, with convoy, on the 10th."

Calpee, it should be explained, is somewhat nearer Cawnpore than is Lucknow, and it was more than probable that the Gwalior Contingent would be on Windham before Sir Colin Campbell could return from relieving Outram and Havelock. Indeed, the possibility of such an event is shown by the official memorandum above referred to. It was also possible that communication with the Commander-in-Chief would be temporarily interrupted. As a matter of fact it was. The maintenance of Cawnpore was of the utmost importance, yet Windham had a mere handful of men, and feeble defensive works which, as the event proved, did not enable him to protect the bridge over the Ganges. The fullest discretion should therefore have been left him. What happened was briefly as follows. He did his best to strengthen the entrenchments, he loyally pushed on the troops that arrived, and he endeavoured to obtain information and prepare for an attack. In reply to his representations, the Chief of the Staff on November 14th authorized him to retain certain troops, so that when on the 26th his first engagement took place he had about 300 bayonets in the entrenchments and 1,400 in the field, besides a handful of artillerymen and cavalry. On the 19th all communication with Lucknow ceased, and on the 22nd he learned that a police force at Banni, on the road to that city, had been surprised and defeated. On the 23rd he sent out a wing of a regiment to re-establish the post. Having done all he could directly for the force at Lucknow, Windham had to see what he could do for the vitally important post entrusted to his charge. He knew not when he should be attacked, but was certain that there would be but little delay. When the Commander-in-Chief would return to his assistance he had no means of even surmising.

The enemy were in overwhelming strength, the Gwalior Contingent, a highly trained body, numbering about 10,000 men, while there were with it more than as many Sepoys from mutinous regular Sepoy corps besides irregular troops, seven or eight batteries, and a large siege train. In order to carry out the spirit of his instructions Windham encamped a few miles from the entrenchments on an extensive front. Finding that this arrangement meant to impose upon the enemy, had no effect, and that he was threatened on both flanks and in the centre, and feeling that his only chance lay in the assumption of the offensive, he struck at the leading division of one of the enemy's columns on the 26th, and defeated it, capturing three guns. As, however, the main body of the hostile column was coming up, Windham fell back on his old encampment. On the 27th he was seriously attacked on his front and right, besides being threatened on his left. The enemy, profiting by their numerical strength and great superiority in artillery, pressed him so severely that he was obliged to fall back hastily to the entrenchments, losing some of his baggage and camp equipage. On the next day there was heavy fighting outside the entrenchments, and on the 29th the advanced portion of the main army crossed the river.

When Sir Colin Campbell got back to Cawnpore he found the garrison in a state of confusion and somewhat demoralized, while the enemy were within an ace of overwhelming the entrenchments and destroying the bridge. Looking only at the facts which were obvious, and regardless of the circumstances which had led to them, Sir Colin conceived that Windham had by rashness endangered the safety of the force marching from Lucknow, and brought discredit on the British army. Hence he omitted in his first despatch all praise of Windham and of the officers mentioned in Windham's report; but a month later he found out as the result of a court of inquiry that the chief blame was due to a notoriously incompetent colonel, who actually, in the heat of the fight, after having needlessly ordered his regiment to retire, got under a waggon, exclaiming, "Oh, my poor regiment!" In a private letter to the Duke of Cambridge Sir Colin withdrew his implied condemnation, while in an official despatch to the Governor-General he regretted "an omission" in his previous despatch, and did justice to Windham. Sir Colin, however, was not apt to go back on his first impressions; he was not fond of the branch of the service from which Windham sprang—the Guards; and he never gave his unlucky subordinate a command in the field. Windham was not made a K.C.B. till 1865, yet the outcry against him was unjust; his conduct assuredly merited praise, not implied censure.

An Egyptian Reading-Book for Beginners. By E. A. Wallis Budge. (Kegan Paul & Co.)

DR. WALLIS BUDGE'S power of work seems inexhaustible. It is true that the Egyptian texts printed in the large and handsome volume which he has lately produced had been already published by him eight years ago in his 'Egyptian Reading-Book,' but

they have been re-edited, and provided with transliterations and an exhaustive vocabulary, every word being catalogued along with its signification and a reference to the passage in which it occurs. Translations of some of the texts—'The Tale of the Two Brothers,' 'The Possessed Princess of Bekhten,' 'The Litanies of Seker,' 'The Stela of Nekht-Amsu,' 'The Battle of Kadesh,' 'The Annals of Rameses III,' and 'The Hymn to Amen-Ra'—are also added, as well as a list of the principal works in which copies or translations of the texts may be found. In the latter there are one or two omissions which should be supplied in a future edition of the book; no reference is given to Prof. Maspero's revised translation of 'The Inscription of Uni' in the 'Records of the Past,' new series, vol. ii., or to M. Virey's translation of the 'Proverbs of Ptah-hotep' in the same series, vol. iii.

Dr. Budge has done well in adhering to the older system of hieroglyphic transliteration, which, in spite of its deficiencies, is nevertheless infinitely superior, at all events for practical purposes, to the hypothetical system of Prof. Erman. But it is difficult to see why he should assume that the characters represented by the conventional *t* had the sound of *ch*—by which, it may be supposed, *ch* is meant. For such a value there is no evidence whatever, while we know that in the classical period of Egyptian literature the three characters were used to represent the Semitic *z* and *ts*, and there is good reason for believing that originally they denoted three varieties, not of the palatal, but of the sibilant.

The transliterated text is printed at the foot of each page. This is a great improvement on the old system of interlinear transliteration, where it was difficult for the learner to avoid seeing the transliteration at the same time as the hieroglyphic character for which it stood, and so to feel sure that he had really remembered the phonetic power of the character in question.

The vocabulary will be found invaluable. Dr. Budge, however, is evidently stronger in philology than in what the Germans call *Realien*, and his treatment of the proper names is not always sufficient. Thus *Bäru*, or "Baal," is merely described as the "name of a god"; under "Batha-thupaire" no notice is taken of the fact that it is the Biblical Kirjath Sepher, more correctly Beth-Sopher, or that Dr. W. Max Müller has shown that the determinative of the second element in the name is really that of "writing"; Neter-ta or Ta-neter is stated broadly to be "Arabia," which begs an important geographical question; "Ikama" (p. 280), as has been pointed out by Dr. W. Max Müller, should be read Shakama or Shechem; and no allusion is made to Prof. Maspero's view that Qazirni, not "Qat'airti," belonged to Alsa, or Alashijja. At all events, Qazirni could not have been "an Assyrian prince." If we are to adhere to the reading of the papyrus, the Asar meant will be that of Gen. xxv. 3, 18.

Dr. Budge's book, however, is primarily intended to teach the old Egyptian language and not geography or history, and for this purpose it is admirably adapted. The selection of texts has been made with care and skill, and nearly all branches of ancient

Egyptian literature are represented in them. The printing leaves nothing to be desired, and the student who has conscientiously worked through the volume will be well on the road towards becoming a good Egyptian scholar.

A Great Agricultural Estate: being the Story of the Origin and Administration of Woburn and Thorney. By the Duke of Bedford. (Murray.)

THIS story of a great agricultural estate, from the pen of its noble owner the Duke of Bedford, ought to come as a revelation to land revolutionists generally. A sentence from the opening page of chap. iii., dealing with "financial results," may be quoted as summarizing the position described:—

"After spending nearly four and a quarter millions sterling since 1816 on some 51,643 acres of land, a large proportion of which is some of the best wheat land in England, and after excluding all expenditure on Woburn Abbey, its park and farm, it will be seen that at the present time an annual loss of more than 7,000*l.* a year is entailed on their owner."

The story is not only convincing, owing to the trustworthy data upon which it is based—the systematically kept accounts of a liberally managed estate—but it cannot fail to attract the attention and command the respect of all authorities on the subject, owing to the practical knowledge and sound common sense displayed by the author in discussing the various debatable questions of English farm practice and rural economics. In addition to the subject of the management of the estate on the good old plan under which the great owners have felt themselves bound in honour and through hereditary custom to undertake for the benefit of all who live under them duties and responsibilities not imposed by law, such recent questions are discussed as "allotments and small holdings," "fruit farming," and the "laying out of intractable clay to permanent pasture." With the following remarks, which are only instances of many sensible pronouncements with which the book bristles, we thoroughly agree: "My own experience leads me to think that one quarter of an acre as a cottage garden will tax to the utmost the energies of a labourer in full work." And again: "It is folly to lay down the proposition that allotments or small holdings are universally desirable, but it is safe to say that in certain localities and on certain soils they are most desirable, and in every way to be encouraged." Probably the following remark, which appears in the chapter on "Laying down of Land to Grass," deserves special praise, as it is freely made, in defiance of what has been so widely accepted as the proper course to follow:—

"I have come to the conclusion that it is unwise to go to great expenditure on these lands [arable clays deficient in 'humus'], either as to expensive seeds or elaborate cultivation and cleaning, as an outlay of 30*s.* an acre will probably produce as good a result as if 10*s.* were spent."

The lesson taught by the results of the management of "farms in hand" is what most practical men would expect under the circumstances, and it ought to prove a warn-

ing to those proprietors who, departing from the time-worn usages of the Bedford and many other well-managed British estates, think too lightly of parting with good old tenants who are willing to remain during periods of depression even at a considerably reduced rent. Brief reference is made to the experimental farm at Woburn, the maintenance of which at the sole expense of successive Dukes of Bedford has been an act of public generosity which is becoming more and more appreciated as the results increase in value with the passage of years.

The only defect the book has is realized when the last of its 247 pages is reached; it is all too short considering the interest and magnitude of the subject with which it deals.

St. Anselm of Canterbury. By J. M. Rigg. (Methuen & Co.)

THERE is no better testimony to the many-sidedness of Anselm's character, and to the undying interest of his life and writings, than the fact that Mr. Rigg has been able to prove that there is room for yet another good biography. At first sight it might appear that Dean Church's delightful essay and Mr. Rule's two volumes are adequate to satisfy the purposes of the general reader, and yet the new life is justified inasmuch as it is the first English biography which assigns due prominence to Anselm's minor works. It is too late now to wish that all the time and care that have gone to the making of this book had been bestowed on some less hackneyed theme. It only remains to say that the work is, within its limits, thorough and satisfactory. It should be read by those who care to know Anselm rather as a literary man, a thinker, and a theologian than as a statesman; by those to whom the Latin of his letters may offer some difficulties; and, it should be added, by those who prefer fine writing to a simple style. As an account of Anselm the statesman the book cannot be considered adequate. Anselm's latest biographer has, or ought to have, Liebermann's masterly essay before him, and from that source alone it would be easy to introduce Anselm in a new light to English readers. But to Liebermann we must still turn for an account of the men who profoundly influenced Anselm, for an explanation of the causes that drove him to take up impossible positions, for a vivid picture of his character and of the nature of the kings with whom he contended; we look for these things in vain in the English biography. Here the doubtful statements of Eadmer are accepted without inquiry. Freeman is taken to task for assuming that Anselm received the see "by the gift of the king only," but the formal act of choice was certainly the king's. "The oppressed people," Mr. Rigg says, "yearned for a deliverer, and, instinctively, their thoughts turned towards Lanfranc's pupil." But the evidence that many persons were interested, and at an early date, in advocating the choice of Anselm is not abundant. The first movement seems to have come from Lanfranc's monks, from Gundulf, and from the Earl of Chester, and Anselm judged from Kent what were the feelings of England. "Investiture," Mr. Rigg observes, "he, of course, did not receive from the

king" (William II.). But Anselm did not deny that he received investiture of Rufus, and when charged with receiving it from a schismatic king his answer was that he did not know him to be schismatic. And just as in his own investiture he disregarded the Papal decrees of 1075 and 1078, so in 1096 he disregarded the decree of Urban II. when he consecrated two bishops whom the king had invested.

We are told that a lord's liege man "was bound to aid him on all occasions, in all quarrels, just or unjust"; but the 'Leges Henrici' inform us that what is against God and the Catholic faith is to be commanded to none and done by none. "Homage of this sort," Mr. Rigg observes,

"was radically incompatible with the character, the duties of a man of religion, whose undivided liege fealty was due to Christ and His Vicar. If the Church was ever to regain the independence needful for the fulfilment of her spiritual mission, liege homage by the clergy must clearly go the way of lay investiture; and in so decreeing Urban did not act an hour too soon."

Surely it was desirable that before the thorny question of the legal doctrines of homage and fealty in the eleventh and twelfth centuries was approached, Imbart de la Tour's brilliant work, which has revolutionized opinion on this and on the investiture controversy, should have been studied.

Liebermann has shown the improbability of Eadmer's supposition that William II., if he could but get the pallium into his own hands, intended to give it to another man. The story, too, of the scene in which Anselm is pictured as throwing himself at the feet of the Pope, imploring him not to excommunicate William II., the object for which Anselm had been energetically striving, can scarcely be trusted. More worthy of credence is the bishops' story of the Pope's promised compromise—promised verbally that the rulers of other states might not be prompted to make similar demands. But the admirers of Anselm's political position have not a good word to say for any of the bishops, because they opposed him. An impartial observer, however, must perceive clearly enough that Anselm's position was utterly impracticable when and where he lived. He never made a party, but fought single-handed for ideas which scarcely any one in England shared with him. He spent years of his primacy on the Continent, in fruitless efforts to push the Pope to extremes for which he was disinclined. The Pope knew his own necessities best, and the position of a man who would fain be a martyr for an unwilling Papacy comes dangerously near the ludicrous. The true grandeur of Anselm is seen in the fact that his moral strength entirely eclipses the weakness of his political conceptions. He did not strengthen the Church as Lanfranc strengthened it; he carried on a controversy in itself uninteresting because it was a fight for impossible objects, but he carried it on with such dignity, honesty, and single-mindedness that his career as a statesman must always form the truest measure of his genius. Mr. Rigg gives some pleasing verse-translations of Anselm's hymns and of the Mariale edited not long ago by Père Ragey.

NEW NOVELS.

The Girls at the Grange. By Florence Warden. (White & Co.)

'THE GIRLS AT THE GRANGE' will not quite do. Readers who love sensation, and especially those who cherish fond remembrances of 'The House on the Marsh,' will not cry aloud for more material of this sort. Miss Warden has done better things; she may have done worse, for she has done much, and is an unequal writer at best, and after all it must be remembered that the ingenuity of plotting novelists is limited. This time the genial scoundrel is nobody more exciting than a money-lending Jew who runs a "gambling hell" in the country. From mixed motives of real kindness and self-interest this gentleman lures to a notorious, rather than a noted, grange four fine girls and their widowed mother. The mother had, it seems, known something of the world in her more prosperous days. Her guilelessness is the more remarkable. Her manners do not strike one as being those of the well-bred, well-born woman; but it does not matter. The grammar of the author is also a little faulty; but it is of no consequence, perhaps. The story is not good for much, either as one of incident or of character. The mystery is not the least blood-curdling, and the dialogue is poor. Yet, such as it is, it runs on for nearly three hundred pages, and it is not everybody who could have kept it going at all.

Audrey Craven. By May Sinclair. (Blackwood & Sons.)

THE name of May Sinclair, on the title-page of 'Audrey Craven,' is, so far as we are aware, unknown. Judging from this volume, it seems possible that it may not always be so. The story is not without fulfilment as well as promise. If it were followed by something stronger we should not feel surprised. It is free from pretentious and ambitious airs. The interest does not merely depend on the material being "very modern." The workmanship is good of its kind, the handling light and agreeable. Some quality in it points to a good deal of original observation and experience fused into fictional form. An understanding of some phases of life and character carefully, but not descriptively developed, touches of unforced humour, and a good deal of feeling are no bad equipment. The heroine is not built upon the too, too familiar and wearisome lines of many of the genus. She is distinctly individual, yet with much of the stuff latent in many natures. Audrey is commonplace, with an appearance of being quite the reverse and a very great wish to seem a combination of all that is most remarkable and delightful. The girl's lack of intelligence under her brilliant appearance is what is best and most cleverly conveyed. The author seems to have clearly apprehended, and therefore clearly represented, the creature. Her essential incompleteness, intense artificiality, and innate self-consciousness are well suggested. The poverty of her nature, and especially the utter lack of humour that lies at the bottom of most of her folly and wrongdoing, are not overdone. It is a portrait, not the slavish photograph, of a woman. Many who are not self-deceivers will recognize some of

Audrey in themselves. It is not a beautiful, but it is still less an entirely uninteresting nature. The artist brother and sister are pleasantly drawn, so are their relations with a good commercial uncle. One or two other characters are less successful, but there is more to praise than to blame.

Two Sinners. By Lily Thicknesse. (Downey & Co.)

IN spite of many conspicuous drawbacks there are signs of ability and promise in this story, which lead one to hope its author may some day produce a good novel, built on the only sure foundation—close observation of life as it is actually lived by human beings in their every-day moods. The hand of a young amateur is probably responsible for such crude conventionalities as enshroud the doctor who is the hero of this story, and the totally unconvincing "past" of Mary Power. The day when a reputation for immorality enhanced the value of the strong black man who played the part of hero under the Rochester dispensation has passed away; our men in fiction must nowadays be cleanly and decently conducted if we are to like them. A similar reaction is even setting in with regard to the heroines. Mary Power and her past are several seasons behind the fashion. The false step she is said to have taken is rendered ludicrously improbable by the character with which her author has endowed her. She is so well drawn and lifelike that an anachronism of this kind is unpardonable. A few years ago it was thought fair to take away the reputation of any heroine, however clumsily; to-day such a proceeding is not permissible. Mary Power is a pure, self-controlled, sensible girl, innocent of all temptation to sensuality—the thing is a scandal. She and the doctor's sister share the honours as regards character drawing; the rest are for the most part conventional figures, and the stereotyped head of an Oxford college belongs, like Roger, to the past. The present functionary is of a very different order.

Poèmes. Par Émile Verhaeren. 2 vols. (Paris, Mercure de France.)

THE poetry of Émile Verhaeren more than that of any other modern poet is made directly out of the complaining voices of the nerves. Other writers, certainly, have been indirectly indebted to the effect of nerves on temperament, but M. Verhaeren seems to express only so much of a temperament as finds its expression through their immediate medium. In his early books 'Les Flamandes,' 'Les Moines' (reprinted, with 'Les Bords de la Route,' containing earlier and later work, in the first of these two volumes of collected poems), he began by a solid, heavily coloured, exterior manner of painting *genre* pictures in the Flemish style. Such poems as 'Les Paysans,' with its fury of description, are like a Teniers in verse; not Breughel has painted a kermesse with hotter colours, a more complete abandonment to the sunlight, wine, and gross passions of those Flemish feasts. This first book, 'Les Flamandes,' belongs to the Naturalistic movement; but it has already (as in the similar commencements of Huysmans) so ardent a love of colour for its own sake, colour

becoming lyrical, that one realizes how soon this absorption in the daily life of farms, kitchens, stables, will give place to another kind of interest. And in 'Les Moines,' while there is still for the most part the painting of exteriorities, a new sentiment—by no means the religious sentiment, but an artistic interest in what is less material, less assertive in things—finds for itself an entirely new scheme of colour. Here, for instance, was 'Cuisson de Pain,' in the first book:—

Dehors, les grands fourails chauffaient leurs
braises rouges,
Et deux par deux, du bout d'une planche, les
gouges
Dans le ventre des fours engouffraient les pains
mous.

Et les flammes, par les gueules s'ouvrant passage,
Comme une meute énorme et chaude de chiens
roux,
Sautaient en rugissant leur mordre le visage.

Now in the second we have 'Soir Religieux':—

Et voici l'angelus, dont la voix tranquillise
La douleur qui s'épand sur ce mourant décor,
Tandis que les grands bras des vieux clochers
d'église

Tendent leurs croix de fer par-dessus les champs
d'or.

But it is not until 'Les Soirs' (the first of the three books reprinted in the second volume of the collected edition) that we find what was to be the really individual style developing itself. It develops itself at first with a certain heaviness. Here is a poet who writes in images—good; but the images are larger than the ideas. Wishing to say that the hour was struck, he says:—

Seul un beffroi,
Immensément vêtu de nuit, cassait les heures.

And, indeed, everything must be done "immensément." The word is repeated on every page, sometimes twice in a stanza. The effect of monotony in rhythm, the significant, chiming recurrence of words, the recoil of a line upon itself, the dwindling away or the heaping up of sound in line after line, the shock of an unexpected *césura*, the delay and the hastened speed of syllables—all these arts of a very conscious technique are elaborated with somewhat too obvious an intention. There is splendour, opulence, and, for the first time, "such stuff as dreams are made of." Description is no longer made for its own sake; it becomes metaphor. And this metaphor is entirely new. It may be called exaggerated, affected even; but it is new, and it is expressive:—

Les chiens du désespoir, les chiens du vent
d'automne,

Mordent de leurs abois les échos noirs des soirs,
Et l'ombre, immensément, dans le vide, tâtonne
Vers la lune, mirée au clair des abreuvoirs.

In 'Les Débâcles,' a year later, this art of writing in coloured and audible metaphor, and on increasingly abstract and psychological subjects, the sensations externalized, has become more master of itself, and at the same time more immediately the servant of a more and more feverish nervous organization.

Tu seras le fiévreux ployé, sur les fenêtres,
D'où l'on peut voir bondir la vie et ses chars d'or.
And the contemplation of this "fiévreux" is turned more and more in upon itself, finding in its vision of the outer world only a mirrored image of its own disasters. The sick man, looking down on his thin fingers,

can think of them only in this morbid, this monastic way:—

Mes doigts, touchez mon front et cherchez là,
Les vers qui rongeront, un jour, de leur morsure,
Mes chairs; touchez mon front, mes maigres doigts,
voilà

Que mes veines déjà, comme une meurtrissure
Bleuâtre, étrangement, en font la tour, mes las
Et pauvres doigts—et que vos longs ongles
malades

Battent, sinistrement, sur mes tempes, un glas,
Un pauvre glas, mes lents et mornes doigts!

Two years later, with 'Les Flambeaux Noirs,' what was nervous has become almost a sort of very conscious madness: the hand on its own pulse, the eyes watching themselves in the glass with an unswerving fixity, but a breaking and twisting of the links of things, a doubling and division of the mind's sight, which might be met with, less picturesquely, in actual madness. There are two poems, 'Le Roc' and 'Les Livres,' which give, in a really terrifying way, the very movement of idea falling apart from idea, sensation dragging after it sensation down the crumbling staircase of the brain, which are the symptoms of the brain's loss of self-control:—

C'est là que j'ai bâti mon âme,
—Dites, serai-je seul avec mon âme?—
Mon âme hélas! maison d'ébène,
Où s'est fendu, sans bruit, un soir,
Le grand miroir de mon espoir.
Dites, serai-je seul avec mon âme,
En ce nocturne et angoissant domaine?
Serai-je seul avec mon orgueil noir,
Assis en un fauteuil de haine?
Serai-je seul, avec ma pâle hyperdulie,
Pour Notre-Dame, la Folie?

In these poems of self-analysis, which is self-torture, there is something lacerating, and at the same time bewildering, which conveys to one the sense of all that is most solitary, picturesque, and poignant in the transformation of an intensely active and keen-sighted reason into a thing of conflicting visionary moods. At times, as in the remarkable study of London called 'Les Villes,' this fever of the brain looks around it, and resembles a flame of angry and tumultuous epithet, licking up and devouring what is most solid in exterior space. Again, as in 'Les Lois' and 'Les Nombres,' it becomes metaphysical, abstract, and law towers up into a visible palace, number flowers into a forest:—

Je suis l'halluciné de la forêt des Nombres.

That art of presenting a thought like a picture, of which M. Verhaeren is so accomplished a master, has become more subtle than ever; and

—ces tours de ronde de l'infini, le soir,
Et ces courbes, et ces spirales,

of for the most part menacing speculations in the void, take visible form before us, with a kind of hallucination, communicated to us from that (how far deliberate?) hallucination which has created them. The verse in this book has abandoned traditional form, and become a kind of *vers libre*, without, however, losing the firmness of rhythm, the clang, of a hitherto regular metre. And it is here, with these disconcerting 'Flambeaux Noirs,' a darker shadow upon the darkness, that the reprint of M. Verhaeren's poems, for the present, breaks off. The other books, with their not less strange titles, 'Les Apparatus dans mes Chemins,' 'Les Campagnes Hallucinées,' 'Les Villages Illusoires,' 'Les Villes Tentacu-

laire,' are no doubt to follow. They trace the course of what we are given to understand was really a sort of mental malady, an over-possession of the bodily senses by the tyranny of the nerves, and they lead, through darkness, many visions, and a desperate enough philosophy, into somewhat clearer regions. Morbid, and with all their exaggerations, their over-emphasis, their too deliberate attack upon our sensations, and especially on the sensation of terror, M. Verhaeren's poems are certainly the most original poetic work in verse of any of the younger French writers. Elsewhere (in M. Henri de Régnier, for example) we shall find charm, a melancholy grace, a clear and delicate form; but nowhere else that compelling power, for good and evil, which is poetic energy, and which at its highest we call genius.

SCOTTISH FICTION.

THE title of Mr. Charles Hannan's story *The Wooing of Avis Grayle* (Macquenn) is so far connected with the plot that the two friends whose tragedy is here related are both wooers of the lady who gives it name. But the real interest centres in Meggie Cree, the rough girl of the people, with whom Iredale, one of Avis's lovers, is involved in a most commonplace intrigue. This interest is hardly in her character, for Meggie makes most of the advances, and is only respectable in her fierce resolve to retain her hold upon her lover or be revenged upon him; but the murder by the lochside, itself well described, leads to the terrible conflict in Iredale's conscience which it is the real purpose of the writer to accentuate. He has fair power of enforcing his point of view, but should avoid the staccato "headline" sort of emphasis, e.g.:—

"It was passion.
"It was not love.
"His flesh alone desired her.
"He had spoken to her for the last time.
"Thus he stumbled home."

The weakness of the plot is that no man of the world would ever have managed the affair so badly, and no man of honour or feeling could have let his friend suffer, to say nothing of the woman he loved, when that cup of cold poison could have been taken as well "soon as syne." Although the story is laid in Scotland, there is hardly any dialect in it, and that not idiomatic. Indeed, from several indications, notably in the treatment of legal matters, it would seem that the author knows little of Scotland. Yet he is bold enough to make his villain a Scottish judge.

Leslie Keith's tale *My Bonnie Lady* (Jarrold & Sons) is remarkable, on the other hand, for the persevering care with which the narrative is saturated with Scotch phrases and expressions:

"To hear the clavers when the tidings were spread abroad you would have thought the lift had fallen in the night and smothered us. The women were in and out of each other's houses, their tongues going like pen-guns, and before dark it was piper's news that the captain had humbly begged the laird's pardon for the wrongs of his line, and had been spurned in his efforts at reconciliation. So little to be lippened to is that false jade rumour. Even I, who had no art nor part in the matter, and am but the chronicler of Carnylie's story, was forced to hear more blethers and answer more questions than was at all to my taste."

We, too, are compelled to hear more "blethers" than we would about the feud between two families in the same village, of which we yet learn no particulars, except that it has degenerated to a quarrel over a right of way. To maintain this right the stout Lady Inglis sends her footman and pug-dog in the day, while at night the ruined laird, Mr. Minto, is compelled by his fiery old wife to do sentry-go on the disputed path, clad in an old cloak, and desti-

tute as ever a Macdonnell or O'Brien of nether integuments. Before the old man dies of exposure, the good offices of "the bonny lady" and the captain (young kinsfolk of both the houses), of a minister who interests us with a hump back and a gift of passion, and of a "pawky" old pair—the doctor and his sister—succeed in reconciling him, and afterwards fierce old Mrs. Minto, with their foe of forty years. On the whole, this is much ado about nothing, but the dialect is undoubtedly good, not strained nor vulgar, as is the current mode. The best that can be said of the writer (and it is much) is that he has got nearer to Galt than most of his imitators.

SOME AUSTRALIAN VERSE.

The Man from Snowy River, and other Verses. By A. B. Paterson. (London, Macmillan; Sydney, Angus & Robertson.)

Songs of the South. Second Series. By John Bernard O'Hara. (Ward, Lock & Co.)

The Song of Brotherhood. By J. Le Gay Brereton. (George Allen.)

Songs of a Season. By Francis Kenna. (Melbourne, Melville, Mullen & Slade.)

It is curious how difficult it seems to be for colonial verse to escape a certain provinciality, which comes out in various shapes, but with the persistence of a fatality. The provinciality is sometimes seen in a too defiant contempt of admitted models, a revolt against taste; at other times in a too slavish imitation of, perhaps, the best models. We get verse which is simply wild doggerel, and verse which is merely tame conventionality, sentiments which are too obviously the correct sentiments, or too obviously extravagant—the extremes, in short, of every bad manner. But it is rarely indeed that colonial verse comes to us with anything like a sincere poetry, or a sincerity which has anything poetic about it. Take, for instance, the last book on our list, and the worst. Mr. Kenna is not without a faint touch of sensibility, but not merely does he rhyme "wrath" and "north," he is utterly at a loss where to look for his subjects, and twice in his tiny book finds them in the telegraph, which he thus addresses:

Pattering and pattering and tirelessly clattering,
Swifter than ever the swift winds blow,
Clattering and clattering, and tirelessly chattering,
Ever my burdens of weal and woe.

He has another set of verses to the memory of a telegraph-operator, whose virtues he "records in sorrow deep." Here provinciality is perhaps a little obvious; even more obvious than when Mr. Brereton writes a dirge which begins:—

Oh, visionary form!
Euterpe, maid divine!
Who lovest on the sunlit sea to shine,
Or revel in the shouting storm—
How pitiful our Kendall's cry to thee!

Mr. Brereton is much better than Mr. Kenna, but he is totally without style, without any fine taste. He writes a somewhat excited poem addressed to Miss Olive Schreiner, in which this is all, really, that he has to say:—

Daughter of the lonely desert, daughter of the lurid waste,
Doubts as dread as thine, in gullies green with fronds of fern and grass
With the film of falling waters, have been met and fairly faced.

That is, at all events, not an important fact, nor is it expressed in such a way as to make it interesting as a statement. He wishes to paint a mental picture, and this is how he does it:—

I'd sought in a Cimmerian waste
Of misty gorges for the glorious sun.

What emphasis! and how far from the delicacy of nature or of art! He has a loud voice, a loud and trampling step—some of the vigour of those indifferent writers whom one conceives to be manly and not unintelligent people. He is conscious of at least some of his shortcomings, and in a poem which is rather touching, called 'The Presence of the Bush,' laments his inability to render in words those rare and captivating sensations of the open air which the

"spirits of the sweet bush murmur" to him. It is something that he has at least been able to feel, something that he has at least been able to realize that he cannot render, sensations which are in themselves part of the stuff of poetry.

Mr. Paterson, who also writes about the bush, and in a certain sense writes better, cannot be said to have found much really poetic suggestion in his Conroy's Gap, Dandaloo, Riley's Run, and the other Bret Hartian localities about which he has written his swinging, rattling ballads of ready humour, ready pathos, and crowding adventure. In a brief and badly written preface, Rolf Boldrewood claims that Mr. Paterson's are "the best bush ballads written since the death of Lindsay Gordon." Very probably; but is that, after all, saying that they are poetry? And if these good popular verses are no more than good popular verses, can they be expected to appeal to more than that rough-and-ready audience which, whether sitting round a camp fire or by the fire of a drawing-room, is equally the audience to which good poetry does not appeal? It is sometimes forgotten that an obvious sentiment does not become less obvious because you attribute it to a bushranger; or that a copy of verses about some horses on a ranch is not necessarily any better, any nearer to poetry, than a copy of verses about the last Derby. It is not often, indeed, in Mr. Paterson's book, that one comes across a piece of false sentiment, like 'Only a Jockey':—

Only a jockey-boy! foul-mouthed and bad you see,
Ignorant, heathenish, gone to his rest.
Parson or Presbyterian, Pharisee, Sadducee,
What did you do for him?—bad was the best.

For the most part we have stirring and entertaining ballads about great rides, in which the lines gallop like the very hoofs of the horses: distinctly amusing, distinctly readable things, but, of course, not poetry.

Mr. O'Hara aims higher, and, to judge by the opinions of the Australian press quoted at the end of his book, he is already supposed in Australia to have attained his aim. Does not one of these press notices tell us:—

"Mr. O'Hara's wealth of language is apparent in all his poetry, which is fast gaining for him a seat in the English Parnassus, where an author is judged by his work, and not by personal considerations, as is often the case in small communities."

Now we are afraid that this kindly reviewer is (shall we say?) a little premature. Mr. O'Hara is still evidently very much under the influence of Mr. Swinburne, and of that earliest manner of Mr. Swinburne which has already been fatal to so many. This is how he begins his 'Prelude':—

Sweet songs of dead singers still scatheless of time,
Our lips your wild honey
Have touched; lo! the musical murmur of rhyme
The Southland makes sunny.
Stray notes of strange echoes, that glide through weird
change,
From woodlands that cover
The dingo afar on the wind-ringing range,
On the lowlands the plover!

This is ringing, but it is also rattling; and it is the kind of thing which most men write and then destroy. So is the cheap classicism of 'The Return of Persephone,' for instance, with its

Lo! rises from out illusion,
Like plants from the clamorous weeds,
Humanity's golden fusion
From babel of jarring Creeds,
Or flowers when the spring infuses
New life into lawn and lea,
As rose o'er the land of Eleusis
Beloved Persephone.

Mr. O'Hara is much better when he is contented with saying simple (and, to us, novel) things simply. Here are two lines, for instance, which paint a picture:—

When the herds are slowly winding over leagues of waving
grass,
And the wild cranes seek the sedges, and the wild swans
homeward pass.

And there are passages in the long and rather tedious poem called 'The Wild White Man'—the savage dance, for instance—which possess

a certain pictorial quality, and interest us in spite of their rhetoric. But Mr. O'Hara, with all his good intentions, his facility in writing tolerable verse, his touch of sensibility, has not yet realized that good feeling for one's own country and an appreciation of its natural aspects are matters of small moment in regard to the writing of verse; above all, he has not yet realized the difference between poetizing and writing poetry.

BOOKS OF TRAVEL.

MESSRS. SAMPSON LOW & Co. have sent us *Siam on the Meinam from the Gulf to Ayuthia, together with Three Romances illustrative of Siamese Life and Customs*, by Maxwell Sommerville, a professor belonging to the University of Pennsylvania. There are fifty illustrations in this book, all of them interesting except two, which ought never to have been published in a work designed for general perusal. The 'Siamese Girl' who faces p. 94 would have looked prettier if she had not shown so much of her teeth; and the 'Siamese Beauty,' a few pages further on, has evidently been posed by some one who thought that size of hands and feet is artistically immaterial. Of the letterpress which accompanies this collection of pictures it is impossible to speak so favourably. The author vouchsafes no dates, but, as far as can be judged from his narrative, he spent about three or four weeks in Siam, went the round of the ordinary sights of Bangkok, and visited Ayuthia, where he saw the ruins of the old city, looked in at the elephant kraal, and inspected one or two modern temples. He does not speak the language, and had not prepared himself for his trip by any previous reading, for he says in his preface that on arriving in Bangkok he asked for a book on Siam (the italics are ours), and was told that what he required did not exist. He was thus left to gather his information chiefly from captains of merchant steamers, natives who could speak a little broken English, longshoremen, visitors to the Oriental Hotel, or servants belonging to that establishment. The result is not brilliant. As to the alleged lack of books about Siam, we could easily mention to Prof. Sommerville fifteen or sixteen easily obtainable works, some good, some bad, by French, German, English, or American authors. There is really nothing new in this book, and only one good point, which shall at once be put down to the author's credit. In the romance called 'Phya-Rama-Ma-Dua' a side-light is thrown on the difficulties which hamper the Asiatic who as governor of an outlying province may be anxious to do his duty. The better he rules, the more the people become attached to him, and he knows that this will lead to his ruin through exciting jealousy at headquarters; but the story in other respects is full of absurdities. It relates to the early part of the seventeenth century, and its hero, a Siamese, is represented as having been educated by Buddhist priests to understand "the cuneiform of the Persians, especially the earlier text." We now therefore discover at last to what sources Sir Henry Rawlinson must have gone for his information! On the same authority it also transpires that before 1650 dealers in antiquities accompanied caravans from Persia to sell gems and cylinders in Hong-Kong, on which barren rock there may in those days have dwelt a few fishermen or pirates, but nobody else. This extraordinary Siamese official was at last exiled to Singapore, a place that was not created till 1824. The third story, 'The Fable of the Crippled Hare,' is not really a creation by the author, and it would be interesting to learn what it has to do with Siam. The narrative is rather incoherent, but the main feature is a reproduction of the well-known race between the tortoise and the hare, in which the former wins by a trick. But to revert for a moment to the earlier chapters in this book. The great

tide and powerful stream do not render Bangkok "very healthy." The city is quite the reverse, and will remain so as long as the inhabitants have to depend on a tidal river for their drinking water. The same incident about the cockroaches is twice told (pp. 136 and 27); as for humming-birds, they are entirely confined to the American continent and the West Indies; it is therefore untrue to state (see p. 68) that they "abound in the vicinity of the Meinam." When the author describes an officer as a "Vice-Consul-General" he has discovered a rank unknown to the consular service. Nirvana is not "the paradise" of the Buddhist creed. Nirvana—to put the matter compendiously—is the extinction which even a Thevada, or inhabitant of paradise, hopes may finally be his end. The anecdote of the strolling story-teller wonderfully recalls the tale of the third dervish in the adventures of Hajji Baba. Travellers must be rather hard up for material when they fill their diaries with such sentences as this:—

"Near by, in one of the private houses, sat an old woman, and in the next room a young girl, each of them slowly passing the shuttle in a loom, and frequently changing the colour of the thread, according to the pattern they were weaving."

It seems that the reigning monarch of Siam has written a book in thirty-nine volumes; the author tells us that he has read it, and that his university possesses a presentation copy. Now it might be thought that we should all of us like to know what this big work treats of, and in what language it is composed. Prof. Sommerville, however, has not gratified our curiosity. He translates Wat P'ha Keau as meaning "the Wat of the Palace," whereas the real signification is "the Temple of the Sacred Crystal." He treats Buddha as still existent, and says man can by holiness advance to the companionship of Buddha, whereas Buddha entered Nirvana ages ago. On p. 84 he has the following passage:—

"In the United States, within the recollection of many, the dead bodies of prisoners, unless claimed by friends or relatives, were given over to anatomical scientists, whose investigations of the human frame are believed to benefit the human race";

but on p. 140 he tells the reader that in Philadelphia dissection is legalized, and that the bodies of unclaimed convicts are thus disposed of, and goes on to regret that in Siam science suffers because the same system is not adopted. It must be left to the author to reconcile these apparently conflicting statements. Prof. Sommerville alleges that the Buddhist code of morals, "if strictly observed in Christian countries, would elevate society to a higher standard than has been reached under all our boasted religious culture"; then he selects a few examples from this code of morals, e.g., "work not for money," "eat no rice after mid-day," "to eat and talk at the same time is a sin," "destroy no tree," "mount no tree," "to wear shoes which conceal the toes is a sin," "to look fiercely at other people is a sin." The efficacy of such maxims in elevating society to a higher standard may be questioned. The book is marred by many misprints; Americanisms, such as "of evenings" for "of an evening," frequently jar on an English reader's ear; there are some queer grammatical usages here and there; and though care has been taken to explain that the mint is a "money-mill," and that "tiffin" means lunch, we are not told what kind of insect a "tumble-bug" or a "katydid" represents. It is hardly worth while to recommend that these faults and shortcomings should be corrected in a second edition, for the knife requires a new handle as well as a new blade.

Wanderings in Burma. By G. W. Bird (Educational Department, Burma). With Illustrations and Maps. (Simpkin, Marshall & Co.)—A practical guide-book for Europeans desirous of visiting all those sights in Burma which may be within convenient reach from their proposed line of route has been for some time past a desideratum. This want has now been supplied,

Mr. Bird having interesting concerning brated s a compi best ava the per dence trusts people travel this ho is conc from b that in the Eur perusal turn h friends that he ledge o long a work, descrip manne two ch the cou also n Buddh the loc and li proper goes o accom graphi duct h each p to be of rem avoid suppli It is, do at distan figure blund Tung states whos "G respec booth little anim assist centr dangl winni a cert The famo polic Hon it, b a to in se synd auth enou time lotte Woc the risk box put mod syn cent ther for wish six nea give agen —s

Mr. Bird, as he tells the reader in his preface, having made it his endeavour to present, in an interesting form, all available information concerning the country, its old cities, and its celebrated shrines. The work is for the most part a compilation—a careful compilation—from the best available sources; but the compiler has had the personal experience of twenty years' residence in the land to aid him in his task. He trusts that his book may prove useful to English people settled in Burma as well as to the traveller and the tourist; and he is justified in this hope so far as the character of the volume is concerned, for instruction is to be gleaned from between its covers; but we much fear that in Burma, as elsewhere in the tropics, the European resident too often postpones the perusal of text-books until he is about to return home; *tum demum*, he realizes that his friends in Europe will ask him questions, and that he would do well to acquire a little knowledge of the people among whom he has lived so long and of the places which he has visited. The work, as might be expected from the foregoing description, has been compiled in a systematic manner. In the first part will be found one or two chapters containing a geographical account of the country and of the neighbouring Shan states; also notices of the languages spoken, of the Buddhist religion, of the chief towns, and of the local administration; besides several tables and lists which afford information on matters proper to the subject in hand. The writer then goes on in a series of twenty-four chapters, accompanied wherever necessary by photographic illustrations and outline maps, to conduct his reader along selected routes all over each province, explaining how each journey is to be made, and pointing out all that is worthy of remark. Pains have evidently been taken to avoid misprints, and to make the information supplied as accurate as possible in all respects. It is, indeed, a refreshing change to get, as we do at rare intervals, a volume descriptive of a distant Asiatic country which is neither disfigured by hasty writing nor marred by the blunders of ignorance. In describing Keng Tung, a considerable town in one of the Shan states, Mr. Bird (or rather Col. Woodthorpe, whose paper he quotes) says:—

"Gambling is universal.....and on market days respectable-looking men may be seen seated in a booth, or some other shelter, selling tickets from little books for the lottery of the 'thirty-six animals,' a diagram of which hangs behind him to assist the investor [*sic*] in making his choice. In a central spot is a tall bamboo, from the top of which dangles a small box containing the name of the winning animal for the day. This is hauled down at a certain hour, and the winners declared."

The reference in the above passage is to the famous Wha-Wha lottery, the despair of the police in settled English possessions, such as Hong-Kong or Singapore, where the law forbids it, but openly and daily carried on (wherever a town large enough for the purpose exists) in self-governing Asiatic territories by Chinese syndicates, who pay a heavy royalty to the local authorities for the monopoly. The evil is familiar enough, but, so far as we are aware, up to this time no writer has ever described the way the lottery is worked, so, as we doubt whether Col. Woodthorpe accurately hit the mark and whether the name of the winning animal could without risk of disclosure be allowed to dangle in a small box before the appointed hour, we may as well put on record what we believe is the real *modus operandi*. Suppose a large city. The syndicate have their headquarters in the centre of it, and everywhere at fixed spots there are local agencies conveniently situated for the gambling community. Suppose you wish to stake a dollar on one of the thirty-six animals—say the cock. You go to the nearest local agent, who receives your stake, and gives you in exchange a ticket. All the local agents close for the day at a uniform fixed hour—say 3 P.M.—and instantly each agent casts up

his account, showing how much that day he has received in stakes on each of the thirty-six animals separately; with these accounts messengers hurry to headquarters, where the whole are brought together and totalled. The winning animal for the day will be declared, say, by 4 P.M., and will be the animal on which it is found from the accounts that the smallest amount has that day been staked. This kind of gambling affords a certain flutter of excitement every day in the populous cities to considerable numbers of people; they pay their dollar each in the morning, and their labours for the day are cheered by the reflection that at 5 P.M. they may be entitled to exchange their ticket for thirty dollars. We are glad that Mr. Bird has been able to show that the common story about the big bell from the Rangoon Pagoda having been dropped into the river, and afterwards recovered by the Burmese, is not correct. The bell which was the subject of this adventure was a much smaller bell, "which hung on the north-west corner of the platform" of the pagoda; the enormous bell to which the account has been since transferred did not reach Rangoon till many years later. The Kalyani inscriptions are recorded on ten stones, and date from A.D. 1476. Three stones contain the Pali text, the remaining seven a version in Talaing. The inscription has been recovered and translated, but the stones lie at the present time chipped, broken, and unsheltered. It is to be hoped that the local authorities may yet see their way to placing these relics in some spot where they may be properly cared for. There is an index to this volume, for which readers ought to be grateful, and there is a clear map of the country in a separate pocket. This map has been drawn with sufficient accuracy for practical purposes, but will tumble to pieces in the traveller's hands on the first wet day, if not sooner, unless he is wise enough to get it backed with linen before he starts on his journey. This useful book is certain to reach a second edition, and we will, therefore, conclude this notice by pointing out that on p. 20 the seventeenth and eighteenth lines have been interchanged in the press.

Beauties and Antiquities of Ireland. By T. O. Russell. (Kegan Paul & Co.)—Tourists who are interested in history and archaeology will welcome this guide to the most beautiful scenery and most interesting historical remains of Ireland. The book is not for the library, nor does it take the place of the ordinary guide-book, but is rather a guide-book supplement for the use of the better class of travellers. We are glad to see by newspaper advertisements that Mr. Russell's ardent wish for the re-establishment of the line of steamers on Loch Ree and the Lower Shannon has been fulfilled, and we wish success to an enterprise that should do much to attract tourists to one of the most charming districts in our islands.

Mr. E. Smith's *Handy Guide-Book to England and Wales* (George Allen) is largely intended for the use of Americans, and is arranged alphabetically, like Mr. Murray's well-known 'Handbook for England and Wales.' It seems that Mr. John Sherman when he was over here wished to visit Dedham, the home of his ancestors; but he could not discover where it was. So Dedham is inserted here, and other notes are interspersed which will be of interest to our cousins. Besides, some useful hints are given them. The British tourist, on the other hand, will find more information in 'Murray,' which is a larger and heavier volume.

Messrs. Ward & Lock have sent us two of their cheap and popular guides: a *Guide to Plymouth* and a *Guide to Matlock, Derby, and Neighbourhood*, one of the best of the series. Both are abundantly illustrated.

AFRICAN AND OCEANIAN PHILOLOGY.

THE S.P.C.K. has published *A Dictionary of the Language of Motu* (Sugarloaf Island, Banks' Islands), by the Rev. R. H. Codrington (late of the Melanesian Mission) and Archdeacon Palmer, of Southern Melanesia. Dr. Codrington as an authority on the Melanesians is already known to and valued by ethnologists, and this dictionary is an important piece of work from several points of view. It is true that the Motu language is only "spoken as their native tongue by some eight hundred people, and has never probably been spoken in a past generation by more than a thousand." But circumstances have made this idiom of a small island, lying about 12° S. and 170° E., and some way north of Malicolo in the New Hebrides, "a common medium of communication in the Melanesian Mission," and, next to Fijian, the most generally known of the Melanesian languages. Recent researches, especially those of Mr. Sidney H. Ray, seem to show that the languages of Oceania belong to one family, of which the Malay and Malagasy are members, and fall naturally into four groups—the Indonesian, Micronesian, Melanesian, and Polynesian. This classification includes the Maoris (who come under the Polynesian group), but not the aborigines of Australia, and falls in with the hypothesis that the Hova of Madagascar and most of the people inhabiting the Pacific islands are of Malay origin. A short grammar of the Motu language is prefixed to the dictionary, and presents many points of interest. There is a curious analogy with the Zulu custom of *hlonipa*. "Those who are connected by marriage cannot use words or parts of words which are the names or parts of names of those so connected with them. There are, therefore, certain words which take the place of those which in most common usage have to be avoided. To use these words is to *vava viro, qaliga, or un*."

Ekitabo Ekyokusaba Kwabantu Bona is the Luganda version of the Book of Common Prayer (with a few unimportant omissions), published by the S.P.C.K. The Luganda language is one of the most archaic and typical of the Bantu tongues; it reminds one in many respects of Zulu, having preserved prefixes which have been worn down or dropped out in languages geographically intermediate between the two, e.g., the Baganda, like the Zulus, use the full form *abantu*, which has elsewhere become by attrition *antu, wandu, wantu, watu*, &c. Compare also the Luganda *omukazi*, a woman, with Mang'anja *mkazi* (Herero, we believe, also keeps the full prefix *omu*, even Zulu sometimes shortening it into *um*), *omwoyo* (spirit, life, &c.) with *moyo*, &c. Both in itself and in view of the importance of Buganda as a British possession, this interesting language is well worthy of detailed study.

From the S.P.C.K. comes also *Mihayo ya Kwadia mu Kisukuma*, being a Kisukuma primer containing the alphabet, syllables, numbers, the Paternoster, Creed, Commandments, texts of Scripture, &c. The country of Usukuma lies to the north-east of Unyamwezi (East Africa), and reaches to the southern extremity of Lake Victoria, being bounded on the west by Uzinja. The language belongs to the "Bantu" family, but appears to be in some respects peculiar. The aspirate, for instance, seems to be interchangeable with *t* (*banhu*=*bantu*) in a way we do not remember to have previously met with, though *h* and *s* are often interchangeable, and people who find a difficulty in pronouncing the aspirate often substitute *s* for it—like the Yaos, who render the well-known Scottish name Hetherwick as Salawichi. The Makua, again, who turn *s* and *f* into *h* (the late Bishop Maples thought, on account of their filed teeth), have no difficulty, so far as the present writer could judge, with *t*. On the whole, this language awaits further elucidation.

LOCAL HISTORY.

The Charters and Manuscripts of Coventry: their Story and Purport. By T. W. Whitley. (Warwick, Spennell.)—The author's object is to publish translations of the charters relating to Coventry, with elucidatory notes. The treatise before us deals with those of the eleventh century—two of Edward the Confessor, two of the Conqueror, one of Earl Leofric, and a Papal Bull. It is useful to know where are to be found the texts of these documents; but this is the most that can be said in praise of Mr. Whitley's work. His intention to rouse interest in these charters is most praiseworthy; we cannot, however, encourage him to pursue his researches.

The Court Rolls of the Honor of Clitheroe, in the County of Lancaster. By W. Farrer. Vol. I. (Manchester, Emmott & Co.)—This volume, from its appearance, would certainly be taken at first sight for a publication of the Record Society of Lancashire and Cheshire. We gather, however, from the title-page, that this is not so, and that Mr. Farrer, who is a member of the Council of that Society, has issued it independently. It is he, therefore, who is responsible for spelling "Honor" throughout as printed above. The work of Prof. Maitland has drawn some attention to the existence of feudal courts in England and the character of their jurisdiction. Clitheroe was a good instance of a feudal castle with appurtenant Honour, the ancient keep remaining to this day. The Lacys, Lords of Pontefract, obtained it not long after the Conquest, and from them it eventually came to the Crown. Hence its records are partly preserved among those of the Duchy of Lancaster at the Public Record Office, and partly at Clitheroe Castle. Although no fewer than fourteen courts are enumerated by Mr. Farrer as connected with the Honour, their character is somewhat disappointing, being that of the ordinary local courts rather than of those we associate with a feudal régime. Probably the most interesting are the Halmotes, held for the demesne manors, of which the court rolls are printed in the present volume. In the absence of a table of contents, we may mention that the earliest court of which the rolls record the proceedings is of 1377. There is, however, a gap afterwards, for, except a court of 1425, we have no more till the close of the fifteenth century. After that period they are tolerably complete down to 1567, at which date this volume ends. The term "Halmote" itself is of no small interest, for, although the origin of the name has been disputed, we have found Halmotes in the south of England almost exclusively confined to ecclesiastical manors. In the case of the Honour of Clitheroe they were, as we have said, the courts of the manors retained in demesne, and their proceedings show, when analyzed by their editor, that they combined the character of a court leet with that of a court baron. The business before them seems from these records to have been of the ordinary township character, and was largely concerned with the maintenance of the rules about the common pasture. It cannot, therefore, be said that this volume adds much to our knowledge of social or economic history, but it will undoubtedly prove of the highest value to the student of local genealogy. Mr. Farrer has discharged with great care a task of difficulty and labour in deciphering and annotating these rolls, and has received valuable assistance from Mr. A. J. Robinson, of Clitheroe Castle. He proposes to deal in a future volume with a still earlier Halmote roll (1325), together with extracts from that of the Three Weeks Court temp. Henry VIII. and the Great Leet Courts of the sixteenth century. It is remarkable that the latter courts were held for electing constables down to 1842, while the Three Weeks Court, of immemorial antiquity, was actually not abolished till 1868.

Old Colchester. By C. E. Benham. (Colchester, Benham.)—The object of this modest little compilation is to tell the history of Colchester in words suitable to the young, and thus lead children in the ancient borough to take an interest in its past. Mr. Benham's object is admirable; but something more than simplicity of language is required to interest children. Facts that appeal to an antiquary have little meaning for a child. The magic touch is needed that can impart a glamour to the past and seize on those striking and picturesque incidents which impress the youthful imagination.

The Berks, Bucks, and Oxon Archeological Journal, October, 1896-January, 1897. Edited by the Rev. P. H. Ditchfield. (Reading, Slaughter.)—Mr. Percy Manning has contributed a part of a list of the manuscript materials illustrating the topography of Oxfordshire which are preserved in the library of the Society of Antiquaries. So far as it extends it is a well-compiled catalogue of the drawings in the Society's portfolios, many of which will be of service to future writers on the history of that county. A Berkshire ballad is printed called 'The Newbury Archers.' It relates to their prowess at Flodden, but is much later than the time of that conflict. The last lines are worth quoting:—

The Chester lads were brisk and brave,
And Kendall lads were free;
Yet none surpassed, or I'm a knave,
The lads of Newbury.

The *résumé* of Domesday "holders and holdings" is continued. It will prove useful to those who have not a copy of the work. The notes are some of them of much service, and testify to no little research on the part of the compiler.

The *Records of Buckinghamshire* (Aylesbury, Du Fraigne) are never without interest. The present number—the fifth of vol. vii.—contains two papers well worth reading. The Rev. T. Williams contributes an article on 'The Origin and First Growth of Christianity in Bucks.' It yields very little that is new; such a result was hardly to be hoped for in any modern inquiry into the beginnings and growth of the Church in this country; but Mr. Williams has gathered together and arranged in an orderly manner nearly everything which concerns the earlier religious history of the shire, and he is, we think, particularly successful in his identification of places. All students of pre-Norman history are painfully conscious that it is often exceedingly difficult and sometimes impossible to render into their modern equivalents the place-names which occur in Bede, the 'Anglo-Saxon Chronicle,' and some of the land grants. There are a few which it is almost certain will always remain obscure, but there are others which only require time, patience, and, above all, local knowledge to explain their whereabouts. It would be rash were we to accept unreservedly the deductions of Mr. Williams; but he never inflicts on his readers wild guesses such as those in which earlier antiquaries seemed to take much delight. Even when in error, should he be proved to be so, there is little doubt that he would have something not unreasonable to say for himself. Indeed, the only fault that is to be found with Mr. Williams is that once or twice we come on passages which are out of place here, though they would do admirably for the columns of a religious newspaper. An archaeological journal is neutral ground, within whose pale even the faintest vibrations of theological controversy should be unfelt. It may or may not be true that St. Aidan, as belonging to what Mr. Williams calls "the Scottish or British rite," "in no sense acknowledged obedience to Rome." This, however, Mr. Williams must know is a subject of somewhat fierce controversy, which shows little chance of being settled by mutual agreement. Pedigree-forging is an art not by any means unknown in these days, but

it is by no means a new form of deceit. The maker of false genealogies flourished luxuriantly in the Tudor times. Much of his work has no doubt perished, but sufficient has come down to us to make every careful genealogist look with grave suspicion on those elaborately decorated rolls whose armorial glitter is so attractive to their less wary possessors. Mr. E. J. Payne has done good service by exposing a case of this kind. A more daring example of imposture has never come to our knowledge. If there be any race whose genealogy is well known, it is that of the De Montforts, Earls of Leicester. A family which has so many claims, good and bad, to a place in the popular memory would, one might have thought, have been free from having tricks played on it even by the most daring and unscrupulous of pedigree-mongers. It has not been so, however, as Mr. Payne has proved to demonstration. The late Mr. Norris, of Hughenden, possessed, or had access to, a parchment roll of three skins, on which were painted the arms of Montfort and others, some genuine, others spurious. Mr. Payne regards it as a rough draft for a completed pedigree. Mr. Norris, whose judgment as to its date may be trusted, thought it had been produced in the first half of the sixteenth century. In this document we encounter a Wellesbourne de Montfortis, who we need not say does not occur in history. The Christian name is a well-nigh impossible one. This mythological person is the assumed ancestor of the Wellesbourne family. These Wellesbournes were highly respectable Buckinghamshire folk as regards lineage, but had no claim to a Montfort origin. They were, Mr. Payne suggests, connected with the cloth manufacture, and had gathered riches thereby. "They do not appear anywhere," he adds,

"in Buckinghamshire, before the fifteenth century. It is important to remember this, because the view of the alleged connexion with the Montforts, which ultimately commended itself to the fabricators, is that a son of Simon de Montfort married a Wellesbourne.....took her name and arms, and lived in retirement at Hughenden."

This comparatively late connexion of the family with Buckinghamshire is noteworthy, for, not content with compiling a false pedigree, they caused an effigy of an imaginary ancestor to be put in the church; it is in the style of the thirteenth century—probably a copy of some genuine work now destroyed. On shield and surcoat this imaginary ancestor bears the arms of Montfort and Wellesbourne with modifications. They also provided themselves with two seals, each with its counter-seal, and manufactured ancient deeds to which impressions of these forged seals were appended. Mr. Payne must have taken great trouble in getting up his case. It is to his credit that he never presses his argument further than the materials at his disposal warrant. We are grateful to him, for it is to be remembered that it is but one degree less important to purify local history from falsehood than it is to clear the annals of our country from those misconceptions which have in many instances rendered them misleading rather than helpful.

REPRINTS.

MESSRS. SMITH, ELDER & Co. have done a thing for which many readers will thank them—they have commenced the publication of a cheaper edition of Mr. Addington Symonds's most considerable work, *The Renaissance in Italy*. Two volumes are before us—'The Age of the Despots' and 'The Revival of Learning'—and a third, 'The Fine Arts,' will, we suppose, reach us shortly. The volumes are large crown octavos, handsome and not too thick, the type is excellent, and altogether the reprint will be found most acceptable. We wish, however, that some friend of Mr. Symonds's had brought the footnotes up to date. For example, nothing has been added about the controversy regarding the genuineness of Dino Compagni's chronicle to what Mr. Symonds wrote some twenty years

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ago. Again, Mr. Symonds says that the 'Cortegiano' was written in 1514; but Signor Marcello proved quite clearly a couple of years back that the first three books were composed between April, 1508, and May, 1509, and the fourth not earlier than September, 1513, and not later than December, 1515.

Messrs. Service & Paton have commenced a new edition of Hawthorne's romances with introductions by Mr. Moncreux Conway. The first instalment of *The Scarlet Letter* is ushered in by some interesting remarks from Mr. Conway, and a frontispiece by Mr. Townsend. The type is clear, the size of the volume convenient, and the paper respectable.

We have received from Messrs. Smith, Elder & Co. a new edition (the seventh) of Sir W. W. Hunter's clever work *Annals of Rural Bengal*, which made the writer's reputation.—Messrs. Dent & Co. have sent us two more specimens of their pretty "Temple Classics": the third volume of their edition of Carlyle's *French Revolution*, of which the biographical index is a useful feature, and the first instalment of a charming edition of *Boswell's Life of Johnson*, a reprint of the sixth edition, the last supervised by Malone. Mr. Glover's notes at the end of the volume are brief and to the point.

SCHOOL-BOOKS.

Demosthenes: the First Philippic and the Olynthics. Edited by J. E. Sandys. (Macmillan & Co.)—This is a well-equipped edition. The introduction, notes, and index are all that one expects from so finished and thorough a scholar as Dr. Sandys. Some of the volumes of this classical series are rather elementary. This present one is a much more complete affair, fortified with a critical apparatus and many references to German authorities. Although *μή λίαν μικρὸν εἰσὶν ἴ,* 'Ol. i. 26, is undoubtedly a cautious assertion, we think it is an error to suppose that such constructions arise out of sentences of the *φοβοῦμαι μὴ*..... type. The use of *μή*=possibly or perhaps, is surely prior in development to its use in dependent clauses of fear. Two admirable notes are those on *φοβῶμαι* (p. 150) and the dative of the agent (p. 155), but there are many others as good.

The Fourth Verrine of Cicero. Edited by F. W. Hall. (Same publishers.)—Cicero's exposure of the summary methods of Verres as art-fancier, which remind one somewhat of Napoleon's, is a good deal more interesting than many of the cases he took up. Mr. Hall has edited the speech for schools in a satisfactory way, with a useful appendix of archaeological matters. The notes are free from the common fault of overloading, and the pieces of translation given are in good style. We have only noted two or three slips, which, however, will not interfere with the success of a sound edition. *Ious* (p. xvii) is a strange form. In the note on "lucus lucique" (p. 140) *ἀλση καὶ λειμῶνας* should not be cited as a similar *alliteration*. On the next page the quotation from Servius suggests that "verbene" is incorrectly used for sacred grass, &c. There is little doubt, however, that the word was so used, as Donatus says, in classical times. "Græculus" (note, p. 151) is a scornful diminutive, as in the well-known passage of Juvenal, and hardly to be equated with *Γραῦκος*, which is merely "Græcus." Cicero's attitude towards art as un-Roman is well brought out in the introduction.

Arnold's School Shakespeare. — Coriolanus. Edited by R. F. Cholmeley. — *King John.* Edited by F. P. Barnard.—The two volumes before us will add to the credit of one of the most useful series of annotated plays for junior classes. Both editors have worked with care and with accurate perception of the needs of schoolboys. The notes are not overloaded with illustrative matter, and they explain all

real difficulties without evoking imaginary ones. Mr. Cholmeley's brief introduction to 'Coriolanus' excels in its helpful treatment of the tone and aesthetics of the play, a point too often disregarded or perfunctorily treated in school editions. His remarks on scansion seem to call for some revision. It is a desperate resource, for instance, to scan "fears" as a dissyllable; and the statement that "the ranting couplet put into Volumnia's mouth (II. i. 150) is probably spurious" strikes us as a gratuitous assumption. Mr. Barnard's introduction to 'King John' is planned on a larger scale, and is more ambitious in design—so much so that the volume scarcely falls into line with the rest of the series. The notes on the *dramatis personæ* are very full, and some of them, notably that on the Bastard Falconbridge, may profitably be consulted by the most advanced students of the play.

Cornelius Nepos, by J. E. Melhuish, and *Selections from Nepos*, by A. W. Carver, are both published by Messrs. Blackie & Son, and contain some of the well-known biographies. Mr. Melhuish's edition is the more interesting of the two, but both are well supplied with vocabulary and notes, while the exercises will save the master some trouble. If we have any complaint to make, it is that too little is left for a boy to do for himself nowadays in these annotated editions.

Messrs. Rivington, Percival & Co. have published in their ingenious "Single Term Readers" *The History of Arminius and Selections from Cæsar*, by W. Greenstock (Fifth Term, Book II.). The former is a translation based on Creasy's 'Decisive Battles.' We should prefer to have Cæsar only or some original Latin.

A Second French Course. By J. J. Beuzemacher. (Blackie & Son.)—This is a full and well-written volume, and the pieces for translation in the Reader at the end seem less fatuous than usual. The system of phonetic transcription is a little surprising; e.g., "moyen" is represented by "mōyāyē," and "houille" by "ooyā." All such attempts are of but little value compared with oral teaching.

Achille et Patrocle, by Léon Cladel, has been edited by Émile B. Le François (Blackie & Son), whose classical knowledge seems a little weak. It is a bright little story, and in this very cheap issue should be popular.

OUR LIBRARY TABLE.

MESSRS. SAMPSON LOW, MARSTON & Co. publish a volume which, in spite of obvious shortcomings, is of great interest and value, under the title *Naval Administrations, 1827 to 1892*, by the late Sir John Henry Briggs, Chief Clerk of the Admiralty, edited by Lady Briggs. It is indeed a remarkable fact that one who was the intimate friend of Hardy, the friend of Nelson, and the commencement of whose service in the Admiralty, under the Duke of Clarence, at the beginning of 1827, may be looked upon as prehistoric, should have lived to criticize the Spencer programme and to adopt the most modern views upon Imperial defence. It is possible that Sir John Briggs held throughout life what we have described as the most modern views; but, if so, the marvel is even greater. That a clerk who no doubt was regarded as fossilized by many in his office should have been murmuring in an undertone to himself the opinions of Mr. Spencer Wilkinson and Mr. Arnold-Forster long before they were born is a miracle as great as the adoption by such a man of their views when he was nearly ninety. Yet the coincidences of opinion are extraordinary. Mr. Spencer Wilkinson, for example, is not named throughout the book, but every view which he has expressed upon naval administration in his many admirable books is here con-

firmed and illustrated. Mr. Arnold-Forster is only once named, and that in reference to an unimportant matter, but his speech in moving for the substitution of the individual and public responsibility of the First Sea Lord for that of a Board is in the same way a kind of text with Sir John Briggs throughout his writings. The work of Sir John Briggs will form a perfect armoury for Mr. Steevens and Mr. H. W. Wilson and the most advanced critics of the Admiralty. He tells us in so many words that in the case of a Tory Board of Admiralty and also in the case of Lord Palmerston Prime Ministers were purposely furnished with returns, in matters of the greatest moment, which were known by all those who made them to be inaccurate and misleading. Sir John Briggs states that by our system of administration "we do not tell the truth to the English people; the Prime Minister himself cannot get at it, however anxious he may be to ascertain it..... Foreign Powers are kept well informed..... the English people only being kept in ignorance." Until the country is made acquainted year by year with the proposals of the naval members of the Board of Admiralty, and the grounds on which they are put forward, there cannot fail to be from time to time, on the one hand spasmodic panic with hasty and injudicious expenditure, and on the other cold fits following the hot. This is the doctrine of the most modern school, and it is the doctrine stated, almost in these words, by Sir John Briggs as though he had put it down in his diary in 1866. On the relations between the Treasury and the services the writer's testimony is equally important. Mr. Disraeli appears in this book not as an Imperial statesman, but as a Prime Minister who in two administrations insisted on economy at the expense of efficiency, cut down the estimates proposed first by Mr. Corry and then by Mr. Ward Hunt, and even, according to Sir John Briggs, forced Mr. Ward Hunt publicly to devour his own words. The author declares, in so many words, that the First Sea Lord should be held solely responsible, like the Commander-in-Chief of the Army, and should have the same rank and position, and tells us, with his enormous knowledge of the Board of Admiralty, which he had closely watched for sixty-five years, that it is "impossible for a Board of half-a-dozen gentlemen to arrange for a naval campaign." These are almost the very words in which, without the smallest intercommunication or knowledge of the views here stated, Mr. Arnold-Forster recently proposed a motion in the House of Commons. The sentences in which Sir John Briggs points out that the stronger our navy, the less probability there is of war in the world, are almost word for word the same as the phrases which Capt. Mahan has used upon the selfsame point. But here again there is every reason to suppose that there has been no intercommunication of opinion. Sir John Briggs thanks God for the luck and the prestige through which, when he looks back from his eighty-fourth year, and again when he had nearly reached his ninetieth year, he perceives that the country has escaped tremendous perils, and he does his best, indeed, to warn his countrymen against the repetition of their folly. There is every ground to think, however, that most of what he says about the navy is true of the army in the present day. When he pointed out, at the time of our greatest dangers—for instance, twice when we were on the brink of war with the monarchy of July in France—the position in which we stood, he notes that such information, obviously and always, instead of being welcomed, is "received with disfavour and regarded as inopportune," the last word being one which is repeatedly quoted by him as the official view of all statements, however true, which were regarded as alarmist. Successive governments, he tells us, of both parties always availed themselves of every plausible excuse for postponing

the plainest obligations of national duty, with the view of throwing odium for additional outlay upon their political opponents; and he goes out of his way to apply his principles to the army when he discusses, in some valuable pages, the reasons given by Mr. Stanhope for not acting upon the Hartington report. We have spoken of the drawbacks to the volume. The latter part of it was written when Sir John Briggs was very old, as he frankly tells us, and under infirmities which he relates. Its English is feeble, and a good many names have been misspelt and have failed to receive correction from the editor or the printers. But these little blemishes do not affect the extraordinary interest of a volume which, however much it may be disapproved of in high official quarters, will be welcomed by the public.

Essays and Speeches, by Mr. W. S. Lilly (Chapman & Hall), though on such various subjects as Alexander Pope, Prof. Green, John Henry Newman, 'The Temporal Power of the Pope,' 'The Making of Germany,' 'Literature and National Life,' and 'The New Spirit in History,' are all animated with a single spirit which gives them a kind of unity and justifies their juxtaposition in a single volume. Mr. Lilly is throughout concerned in emphasizing the ideal element in human life, and in showing that men and nations live and grow strong on noble aspirations and lofty thoughts rather than on material prosperity. He traces in an interesting way, for example, how Germany has become a great nation, not really by her armies, but by the great thinkers who have fought for her independence of thought and have nurtured and cherished her dreams of intellectual and moral unity. Again, in his defence of Pope he insists on the point that, in spite of his weaknesses and his undeniably shady actions, he always in his somewhat limited and conventional fashion held fast to the central truths of right and wrong, and as far as he went had an elevating influence; and one of the papers most worth reading is the sympathetic sketch of Prof. Green's life and teaching, in which Mr. Lilly shows a full appreciation of the moral fervour in the Professor's ethical doctrine and of its importance to him, and he can even do justice to his religious belief, though naturally dissenting from his views on historical Christianity. The most obvious charge which can be brought against Mr. Lilly's views on idealism is that they are rather vague; but the belief which he holds that the spirit of man must be taken into greater account in history, biography, and life is a point well worth developing. Curiously, the weakest papers in the book seem to us to be those dealing with the religion which the author has most at heart. The paper on John Henry Newman, though animated by an evidently deep reverence and affection for the subject, is hardly more than a sketch of the Cardinal in his relations with Mr. Lilly. It is true that the paper does not profess to do anything more than to present him as he was known to Mr. Lilly; but there is scarcely enough absorption in the subject as apart from the narrator. Too many letters are quoted which deal in very little else than criticisms on or compliments to the writer's own works; and though it is true the charm invariably associated with the Cardinal is in no way diminished, one feels that nothing new has been said to make it more real, while some things have that are unnecessary. As to the two papers (the second in rejoinder to an article by Signor Crispi) on the temporal power of the Pope, they appear to us singularly ineffective. Briefly put, the arguments on which the author rests his claims for the temporal power are derived from its origin, its history, and its practical necessity. The argument from its origin, which is that the power was thrust on the Popes by the afflicted people of Rome, is really worthless as an argument for its restoration at the present day, when

the people of Rome can hardly be said to be clamouring for it. The argument from history, that it has on the whole worked well, even if admitted, is not conclusive to an opponent who considers that the present system works better: moreover, Mr. Lilly rather impairs the validity, such as it is, of this argument by admitting that from the beginning of this century the influence of the temporal power was almost disastrously bad, though he seems to think that by attributing this in some way to the influence of the French Revolution and of Napoleon he disposes of that difficulty. As for the third argument, its practical necessity—the only one which appears to be now of any importance—Mr. Lilly is singularly elusive. We have read over his remarks with some care, and we really cannot discover any serious attempt to show that the Pope's position would be made stronger for his spiritual work, which Mr. Lilly would admit is the only object really worth considering, if he had a few miles of territory and a city to govern. Mr. Lilly quotes plenty of opinions to this effect, but no adequate reasons.

Way Down East (Ward & Downey) is a collection, made by Mr. J. R. Hutchinson, of sketches of life in the woods of Nova Scotia. The manner of the book resembles that of 'Quabbin,' in which the late Mr. Underwood depicted life in an out-of-the-way New England village. Mr. Hutchinson enters less into detail, and his chapters are not properly linked together. Some of the details may either be autobiographical or founded upon what the author has heard or imagined; yet there is verisimilitude in his pictures of homely life in a lonely land. Let us hope, however, that his mother was an exception rather than a type. She was wont to say that "like cures like; a knotty stick for a naughty boy," and she insisted upon the boy getting the stick or bundle of juniper switches with which she administered the "licking." The story of Paddy Pool, the village school-master, and how he was compelled by his pupils to abandon corporal punishment is well told. Courtship and marriage are described; the Baptist minister who officiates at the wedding is a man "who knows no literature but the 'inspired Word,' classes the Book of Common Prayer and the Westminster Confession with the works of Paine and Voltaire, and denounces 'sprinklin' as an invention of the Devil in the guise of the Pope of Rome," and, when out of the pulpit, "is a small farmer and level-headed man of the world, who can drive as hard a bargain or 'swop' horses with as keen an eye to his advantage as the 'cutest layman in the district.'" There is much humour in some of the stories, and great pathos in the last.

WE owe to the courtesy of Messrs. Sotheby, Wilkinson & Hodge a list of the prices obtained at the recent sale of the first portion of the library of the Earl of Ashburnham and the names of the purchasers.

WE have received catalogues from Mr. Baker (two, theology), Mr. Daniell (topography), Mr. Dobell, Mr. Glaisher (good), Miss Grose, Mr. Hartley, Mr. Higham (theology), Messrs. Maurice & Co., Mr. Menken (two, good), Messrs. Myers & Co., Mr. Nichols (rare books, interesting), Mr. Nutt, Messrs. Rimell & Son (art and illustrated books), Mr. Simmons, Mr. Smith, Messrs. Sotheman & Co. (autographs, good), and Mr. Spencer (interesting). We have also catalogues from Mr. Downing and Mr. Hitchman of Birmingham, Mr. George's Sons of Bristol (two, good), Mr. Baxendale, Messrs. Douglas & Foulis, Mr. Grant, and Mr. Macphail, all of Edinburgh, Mr. Carver of Hereford, Mr. Goldie and Mr. Miles of Leeds (good), Mr. Howell and Messrs. Young & Sons (books from the Bessborough Library) of Liverpool, and Mr. Murray of Nottingham. Messrs. Baer & Co. have sent us two catalogues from Frankfurt (English books on political economy, and German mediæval

history), and Mr. Spigati one from Leipzig (Egyptology).

WE have on our table *Where to Find your Law*, by E. A. Jelf (Cox),—*The Royal Holloway College Calendar, 1896-7* (Spottiswoode),—*Ann Jane Carile*, by F. Sherlock (30, New Bridge Street, E.C.),—*Her Majesty the Queen*, by W. T. Stead ('Review of Reviews' Office),—*The Land o' Cakes and Brither Scots*, by T. B. Johnstone (A. Gardner),—*The Web of an Old Weaver*, by J. K. Snowden (Low),—*Behind the Bow Window*, by K. M. Fitzgerald (S.P.C.K.),—*A Pearl of the Realm*, by A. L. Glyn (Hutchinson),—*King Noanett*, by F. J. Stimson (Lane),—*A Manual of the Means of Grace*, by T. P. Garnier (S.P.C.K.),—*Foundations of Faith*, by Fr. L. von Hammerstein (Burns & Oates),—*The Books of the Bible: The Book of Ruth and the First Book of Samuel*, edited by the Rev. P. W. H. Kettlewell (Rivington & Percival),—*Goethe's 'Faust'*, edited by R. McIntock (Nutt),—*Souvenirs du Baron de Barante, 1782-1866*, by Claude de Barante, Vol. VI. (Paris, Lévy),—*Crépulescences*, by A. Fontaines (Paris, Société du Mercure de France),—*Le Mariage de Gabrielle*, by D. Lesueur (Paris, Lévy),—*Le Journal de Liliane*, by Comte A. Wodzinski (Paris, Lévy),—and *Histoire Parlementaire des Finances de la Monarchie de Juillet*, by A. Calmon, Vol. III. (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Church Historical Society's Lectures, 3rd Series, 12mo. 2/ Marsh's (Pastor F. E.) 500 Bible Readings, 8vo. 6/ cl. Oxford House Papers, 3rd Series, 12mo. 2/6 cl. Pierson's (A. T.) *Shall We Continue in Sin? the Substance of an Address*, cr. 8vo. 2/6 cl. Weaver's (Richard) *Life Story*, edited by Rev. J. Paterson, cr. 8vo. 3/6 cl.

Law.

Birrell's (A.) *Four Lectures on the Law of Employers Liability at Home and Abroad*, cr. 8vo. 2/6 cl. Willis's (W. A.) *The Roman Law Examination Test for Bar and University, Questions and Answers*, cr. 8vo. 6/ cl.

Fine Art and Archaeology.

Davenport's (C.) *The English Regalia, Twelve Coloured Plates*, 4to. 21/ net. Hazlitt's (W. C.) *Supplement to the Coinage of the European Continent*, 8vo. 6/ net.

Poetry.

Low's (C. R.) *Epic of Olympus, a Narrative Poem*, 5/ net.

History and Biography.

Sturmer's (H. H.) *The Counsels of William de Britaine*, 3/6 fol. Cromwell's (Prof. G. R.) *A Tour through the New World*, 4to. 12/6 cl.

Philology.

Sharp's (G.) *L'Aide-de-Camp Marbot, Selections from the Mémoires*, 12mo. 2/6 cl.

Science.

Braithwaite's *Retrospect of Medicine*, Vol. 115, 12mo. 6/6 cl. Skinner's *Mining Manual*, 1897, 8vo. 15/ cl. System of Medicine by Many Writers, edited by T. C. Allbutt, Vol. 3, 8vo. 25/ net. Wallace's (J. R.) *The Constitution of Man*, cr. 8vo. 5/ cl. Wilson's (W.) *Physical Exercises for Boys and Girls*, 2/6 cl.

General Literature.

Barr's (R.) *The Mutable Many*, cr. 8vo. 6/ cl. Carlyle's *Past and Present*, Centenary Edition, 8vo. 3/6 cl. Dickens's (C.) *David Copperfield*, Gadshill Edition, 2 vols. 8vo. 12/ cl. Gilkes's (A. H.) *Kallistratus, an Autobiography*, cr. 8vo. 6/ cl. Guida's *An Altruist*, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

'Ανάλεκτα Ἱεροσολυμιτικῆς Σταχυολογίας, Vols. 3 and 4, 20m. Dreyes (G. M.): *Liturgische Reimofficien des Mittelalters*, Part 6, 9m.; *Godescalcus Lintpurgensis*, 7m.

Archæology.

Lepsius (C. R.): *Denkmäler aus Aegypten u. Aethiopien, nach den Zeichnungen der 1842-1845 Expedition*, Part 1, 40m.

Philosophy.

Rubin (S.): *Die Erkenntnistheorie Maimons in ihrem Verhältnis zu Cartesius, Leibnitz, Hume u. Kant*, 1m. 75.

History and Biography.

Fleuriet-Kérinou (F.): *Zénaida-Fleuriet*, 4fr.

Geography and Travel.

Compiègne et Pierrefonds, 1fr. Menassaie (E. A.): *A travers le Guipuzcoa*, 3fr. 50. Noblemair (G.): *En Congé*, 3fr. 50.

Science.

Ehrenreich (P.): *Anthropologische Studien über die Urbewohner Brasiliens*, 25m.

A LAST APPEAL.

ALL summertime you said,
 "Love has no need of shelter or of kindness,
 For all the flowers take pity on his blindness
 And lead him to his scented rose-soft bed."
 "Love is a king," you said;
 "That I bow not the knee can never grieve him,
 For all the Summer Palaces receive him."
 But now Love has not where to lay his head.
 "He is a god," you said;
 "His altars are wherever roses blossom."
 And Summer laughed, and warmed him in her
 bosom,
 But now the rose's petals all are shed.
 Take back the words you said;
 Out in the rain he shivers broken-hearted;
 Summer, who bore him, has with tears departed,
 And o'er her grave he weeps uncomfited.
 You, too, for all you said,
 Would weep if, when dawn stills the wild wind's
 riot,
 You found him on your threshold cold and quiet,
 Clapsed him at last, and found the child was
 dead! E. NESBIT.

MISS JEAN INGELOW.

THE death of Miss Jean Ingelow will be keenly felt by a very large circle of friends, who were drawn to her not only by her high literary gifts, but by her warm heart and never-failing sympathy. Until the last few years, when increasing age and failing health compelled her to live in seclusion, her home was the resort of nearly every writer of note in this country, and she was even more popular in America. That country, besides giving a material guarantee of its admiration by purchasing some 200,000 copies of her various works, rarely failed to provide its noteworthy sons and daughters with letters of introduction to her, and for many years few distinguished Americans came to this country without finding their way to the (externally) somewhat dingy-looking house in Holland Street in which the genial lady was living when her first collection of poems was published.

It is, we believe, not generally known that although this book was highly spoken of and admired, and the first edition was exhausted with reasonable promptitude, its publishers (Messrs. Longman & Co.) were not prepared to follow it up by a second; and when Miss Ingelow, accompanied by her mother, went to propose that they should do so, they said that they did not consider it would be prudent to incur the risk. As Miss Ingelow, who was much disappointed, was leaving their establishment, she passed in the doorway a man with a slip of paper in his hand, and two or three minutes afterwards was overtaken by a clerk, who came to say that Mr. Longman would be much obliged if she would return to his office. She went back, and was told that the man whom she had met had come with an order for five hundred copies of her book. This, of course, necessitated the publication of a new edition, to be followed by many more editions, and henceforth Miss Ingelow had no more difficulties with publishers. This book was brought out in 1863, 'The Story of Doom' (another volume of poems which were much less popular) in 1867, 'Mopsa the Fairy' in 1869. Several novels followed: 'Off the Skelligs' in 1872, 'Fated to be Free' in 1875, 'Sarah de Berenger' in 1880, and 'Don John' in 1881.

In addition to these Miss Ingelow wrote 'Stories told to a Child,' which no child could hear without delight, and 'Studies for Stories'; but though all these books contain much that is beautiful and poetical, the fame of their author chiefly rests on one or two poems in her first published volume, the excellence of which the *Athenæum* lost no time in pointing out. For all her works she received comparatively large sums, and many a poor person found his or her life the happier in consequence, for she was

largely generous. For several years she gave what she was in the habit of calling her "copyright dinners," and twice every week entertained twelve poor persons who had just left a London hospital.

The life which ended on Tuesday last was begun at Boston, in Lincolnshire, in 1820. Miss Ingelow's father was a banker in that town, and her mother a Scotch lady with some slight pretensions to authorship. Traces of the influence of the scenery to which she was accustomed in early life can be found, not only in the obvious instance of 'The High Tide in Lincolnshire,' but in 'Divided' and other poems, and also in her novels and stories; and she never forgot the dialect. It is a pity no reporter was present on a certain memorable occasion when she and Lord Tennyson compared notes and tried to outvie each other in recalling picturesque and possibly now obsolete forms of local speech.

THE NEW LOGIA.

Malvern Link, July 14, 1897.

MESSRS. GREENFELL AND HUNT have given us an *editio princeps* of their Logia fragment admirable in every way. But perhaps the most admirable feature of their work is its perfect sobriety and freedom from all sensationalism. I sincerely hope that in this they will be followed by all who may write on the subject, from the very first. Such shall certainly be my own aim.

The condition of all fruitful speculation in the matter is that it be thoroughly historical in method. By this I mean that, instead of any vague guessing, according as the sayings happen to strike a modern mind familiar with our Gospels, all should copy the editors, who in their modest "General Remarks" start with the provenance of the papyrus and all that can be related thereto. Accepting, then, their main results, such as its independence of the Gospel according to the Egyptians or any other known Gospel, its un-Gnostic character, and their general exegesis of its parts, I venture to contribute two hints towards the elucidation of this collection of sayings.

And (1) one may call attention to the close analogy afforded by the 'Two Ways' incorporated in the 'Didaché,' and that at several points. Thus both appear to be Egyptian in origin, and both must have arisen on soil saturated with Jewish traditions, especially those of the Wisdom literature. Further, granting that the form of the fragment (e.g., the use of the present tense, λέγει Ἰησοῦς) is against its having formed part of a narrative Gospel, we have in the 'Two Ways' a hint of the sort of manual it may have been. For the 'Two Ways' purports to be "Teaching of the Lord through the XII. Apostles" as arranged for a practical end, namely, the instruction of catechumens prior to baptism. If some such practical end be thought of as determining the selection and arrangement of these Logia, we have the needed hint as to "the principle of the compilation," which the editors find to be "not obvious." In order, then, to break ground for discussion on some such lines, one may put forward the following as a working hypothesis as to the rationale of the collection.

(2) To judge from the apparent pagination, our fragment (p. 11) represents the close of the series of Logia to which it belongs. The earlier pages have presumably set forth the nature of the kingdom of God by means of representative precepts, such as those in chap. i. of our present 'Didaché.' Then come the conditions of true receptivity; and the thought proceeds thus:—

"To judge aright one must purge one's own eye. Only he who cultivates an unworldly spirit can find God's Kingdom: to see the Father, one must not neglect to observe the Sabbath in spirit and in truth [this probably to those who held to the form

of the Jewish Sabbath; cf. Matt. v. 17 ff., especially verse 20, for the principle]. Incarnate Wisdom testifies sadly to the unreceptiveness of the mass: but speaks cheer to the solitary soul amid the faithless many—ever near, though hidden from the careless, superficial eye (cf. Luke xvii. 21). That His own in Judæa have not believed, should be no stumbling-block: it is according to rule. Yet in spite of present fewness, believers are bound to hold out and make themselves felt at last, because firm-built on the very Mount of God."

As to the probable sources of the sayings themselves, it seems that those parallel to our Gospels represent the apostolic Logia-cycle (incorporated in our Matthew and Luke, for the most part in the Matthean form referred to by Papias) as they reached Egypt by oral *catechesis* or in written form. Those not parallel to our Gospels at all may most easily be referred to unconscious glossing and amplification under the influence of proverbial expressions (like "raise the stone and there thou shalt find," &c.), and of Old Testament adumbrations of Messiah's speech ("I stood in the midst of the world," &c.—language seemingly prompted by that of Wisdom in the Sapiential Books; cf. the great use made of Proverbs in 'Apost. Const.,' bk. i.).

On the whole, then, we may perhaps view the entire original collection as a "Manual for Inquirers and Catechumens," compiled among Jewish Christians in Egypt, in the second or third generation of the Church's life. Its tone recalls features in the Epistle of St. James (e.g., iv. 4), and even the Apocalypse (ii. 9, iii. 9, xxi. 6, xxii. 17). But, as at present advised, I cannot satisfy myself that our fragment preserves any saying entitled to rank as a fresh Logion of Jesus the Christ.

VERNON BARTLET.

'A TALE OF TWO TUNNELS.'

9, Sydney Place, Bath.

THE all-too-obliging critic who wrote the review of the airy nothing which goes under the above name, published in your issue of July 10th, asks this question: "What precisely does a brig look like when she is 'sheeting through the sea under tall leaning heights'?"

He is right to enlarge his vocabulary. Every critic should know the meaning of the subject he deals with. "Sheeting through the sea," not "shooting" and not "skooting," is a phrase of the fore-castle very much older than I am. Your critic has probably heard of a "sheet-calm." He may also have heard the expression, the "sea sheeting to the horizon." A ship "sheets through the ocean" when her yards are square or braced a little forward and a brisk breeze follows her, though the water be smooth; she pours the white brine from her bows, and leaves a wide tract of it astern, and so she "sheets through it." "Under tall leaning heights": by the "heights" of a ship is meant the whole fabric of her masts, yards, sails to the trucks. Heights can be tall; at sea they will also lean. But surely your critic must know that if he has ever watched a little sailing-boat upon the old Round Pond. I must state that I have no control over the publishing departments of Messrs. Chapman & Hall, Messrs. Chatto & Windus, and Mr. Fisher Unwin; otherwise, could I have gathered "precisely" the views of your critic on the subject of issues, I should have been very pleased to consider them. He endeavours to make out that within a few weeks I have written two stories. By the same token I have written three, and one, which consisted of about 15,000 words, was written four years ago, and the second three years ago, and the third rather more than two years ago. Since your critic makes a special grievance of this matter, let him satisfy himself as to the accuracy of the periods I have named by applying to Messrs. A. P. Watt & Son, Hastings House, Norfolk Street, who, not being

critical, are full of courtesy, and will, I am sure, give him the exact dates.

One word more. This critic is clearly so interested in my book that he rushes through it in order to see how it ends, and finds something unsatisfactory in the plot because he has forgotten that he has skipped. He says: "The reader never learns who it was that robbed Capt. Jackman." It is clear that he missed p. 200, nor could he have read the work with the slightest attention, or he must certainly have seen that Jackman robbed his owners in order to equip his brig, so that, as your critic would observe, the robbery had a very great deal to do with his "subsequent adventures."

W. CLARK RUSSELL.

THE EARLIEST MENTION OF CHESS IN SANSKRIT LITERATURE.

Oxford, July, 1897.

IN vol. I. (1896), pp. 227-33, of the *Journal* of the German Oriental Society, Prof. Jacobi, of Bonn, deals with the two earliest passages known to him in Sanskrit literature which refer to the game of chess. They are to be found in stanzas occurring in the works of the Kashmirian authors Ratnākara and Rudrāta, who lived in the first and the second half of the ninth century A.D. respectively. The chess-board, with its 64 squares, originally represented a battle-field, on which took place the operations of two contending hosts, consisting of the four arms, viz., infantry, cavalry, elephants, and chariots, the constituent parts of a complete Indian army. The board, with its 8 × 8 divisions, is commonly called *astāpada*, "eight square," and the game itself *caturanga*, "the four-membered" (army). Ratnākara specifies the four "members" and punningly alludes to the board with the word *anastāpadam*. This is meant to be understood either as *anastāpadam*, "not a chessboard," or as *a-nastāpadam*, "him whom defeat never leaves." Rudrāta calls it *caturanga-pītha*, "chessboard," at the same time speaking of "the chariots, horses, elephants, &c." That the game was generally known in the latter half of the ninth century results from the fact that the moves of the various figures were at that time utilized in the construction of metrical puzzles. For Rudrāta speaks of stanzas composed in such a way that, by writing their syllables on the 32 squares of half a chessboard and reading them according to the move of the knight, the elephant, or the chariot, exactly the same verses are produced as by reading the syllables regularly in lines from left to right. The game is here evidently the same as that described nearly two centuries later by Alberūnī in his 'India' (written about 1030 A.D.), the horse moving like our knight, the chariot like our castle, and the elephant nearly in the same way as our king. It is certain from Alberūnī's statements that chess was known all over the west and north-west of India in the eleventh century, and Rudrāta's stanza makes it clear that it was well known in Kashmir in the ninth.

We can, however, now point out a direct reference to chess in Sanskrit literature which is two centuries earlier than either of those discussed by Prof. Jacobi. It occurs in a work which is known with certainty to date from the first half of the seventh century A.D. This is the 'Harsacarita,' the earliest attempt at historical romance in Indian literature, being an account of the adventures of King Śrīharsa by his contemporary Bāna. The passage, which is found on p. 55 of Vidyāsāgara's edition (Calcutta, 1876), and which contains a series of puns, is thus rendered by Prof. Cowell in his recently published translation of the 'Harsacarita' (p. 65): "Under this monarch.....only bees (*satpada*) quarrel in collecting dews (dews); the only feet (*pāda*) cut off are those in metre; only chessboards (*astāpada*) teach the positions of the four members (*caturanga*)." In his

poetical romance 'Kādambari' ("Bombay Sanskrit Series," p. 88, l. 15) Bāna perhaps also refers to chess with the compound *astāpadyāpāra*, "practice at the chessboard," though it is interpreted as "game at dice" in the smaller St. Petersburg dictionary.

A. A. MACDONELL.

SOME INTERNATIONAL PRESS COURTESIES.

IN the blaze of the Jubilee the English public has this year almost overlooked the fact that the Fourth International Congress of the Press was holding its sitting at Stockholm during the very week of our royal celebration. No representation of the press of Great Britain by delegation was possible at such a time, when journalists, of all men, were specially occupied with home affairs. Consequently the doings of the Congress have been relegated to a few telegrams and to the most meagre reports, necessarily shelved by the vast mass of Jubilee material which had to be dealt with immediately.

Now that we have leisure to think of other things it may be worth while to consider how we stand with respect to this important international movement, and to inquire what progress it has made since I reviewed its work at Budapest a year ago; and this may be a favourable opportunity for touching as well on two associations—the British International Association of Journalists and the Entente Cordiale—which both have a bearing on the subject of international press federation.

It will be remembered that eighteen months ago the Institute of Journalists resolved to withdraw from that position of tacit co-operation with the international movement into which it had permitted itself to slide at the London Conference and the Antwerp and Bordeaux Congresses. Its resolution was conveyed to the Council of the Central Bureau at the Budapest Congress. This determination left the field open for other combinations, and resulted in the formation of the British International Association of Journalists, a body of British press men and women which desires to form a link of sympathy between its members and the members of those foreign associations united under the Central Bureau, whose aim is the mutual advance of their moral and material interests.

It may be as well to explain that when I speak of the Central Bureau I mean the whole body of federated associations all over the world, whose Council, a representative body of all nationalities, meets from time to time in Paris and arranges for the annual congresses.

The formation of a British association to take up the friendly work which the Institute of Journalists found itself unable to support is necessitated by a statute of the Central Bureau, which recognizes adherence by established press associations only, and precludes that of individuals, however distinguished or representative; the British International Association is affiliated by the payment of a poll-tax on each member, and is steadily increasing to numbers which will admit of its sending a British representative to the Paris Council and a strong delegation to the intended Congress at Lisbon. I may add that it is under the presidency of Mr. P. W. Clayden, and that intending members must either belong to one of the existing British press associations, or must be prepared to prove qualification for membership under their established rules.

So much for the "link"; let us now look at the work of the Congress itself. Three subjects of international interest were under discussion—the introduction of reduced telegraphic rates for press use; the protection of literary property; and the establishment of an international employment and inquiry bureau for the use of members in foreign countries.

These widely different topics—all of immediate and practical importance such as appeals to the common sense of British pressmen—were in the

hands of M. de Berazza, MM. Osterrieth and Bataille, and M. Torelli-Viollier respectively, and it is to be hoped that at the Lisbon Congress next year an English delegation may have the opportunity of speaking and voting on measures of such signal interest and advantage to their national press.

Of the moral advantages of these Congress gatherings, of the mutual understanding, the personal acquaintance which they render possible, I need not speak afresh: in London, in Belgium, in France, in Hungary, I have noted this new force, stronger in its action than all the statutes of all the associations in the world, and have greeted it as the living power in this federation of the press. A quotation from the prologue spoken at Stockholm before the congressists on the occasion of the gala night at the opera shows that Sweden was not behindhand in seizing this idea as the key-note of the press meeting:—

Heureuse et fière de vous voir,
La Suède vous dit ce soir,
Qu'au jour de travail et de fête—
Jour qui vient d'un pas sûr et prompt
Où les hommes se connaîtront,
La paix du monde sera faite!

From the consideration of press associations, home and foreign, I turn to the Entente Cordiale, an association recently founded simultaneously in France and in England for the development of more cordial relations between the two nations. Of the social or commercial aims of this body I have not occasion to speak here, but in connexion with what I have already written of press organizations I may mention the very sensible suggestion made at a recent meeting in St. Martin's Town Hall, under the presidency of Sir Arthur Arnold. To assist in making the two nations better acquainted with the respective feelings and opinions of each other, a very stirring appeal was made to the press on both sides to modify their often unnecessarily critical spirit. It was pointed out that in crises of deeply-felt national joy or sorrow the two great nations felt and acted as one—witness the warm interest of France in the Jubilee, the keen sympathy of England for the calamity of the Charity Bazaar. Personal and practical relations rather than political fencing were grounds for the *entente cordiale* which this society had in view, and a more intimate knowledge of each other's manners and habits, contributed in a friendly spirit by the press on either side of the Channel, would be the best of all possible ways for achieving this end.

The Entente Cordiale is young and ambitious, but I blame nobody for pitching his aim too high; by such aims alone "la paix du monde sera faite," as the Swedish poet has it.

G. S.

AN ALLEGED ERROR OF VENERABLE BEDES.

Tottenham, July 10, 1897.

MR. NICHOLSON may rest assured that no one will question the propriety of interpolating "as" when rendering a certain Latin construction into idiomatic English. It was not the existence of a general rule, however, that he had to establish, but the correctness of his own application of it: the references to the Public School and other grammars, and the citation of the lucid sentences of a correct writer, have not established anything that was in dispute. Mr. Nicholson's rendering of the clause "quiqueannus" requires the support of the explanation appended to it; this in its turn must be taken for granted before the rendering itself can be accepted. Consequently, as I disagree, for computistic reasons, with the explanation offered, I am compelled to disagree with the rendering also. In dwelling upon my inability to recognize the signs of the hypothetical apposition upon which he relies, Mr. Nicholson ignores the fact that numerous scholars who have applied correct rules to the consideration of the clause, and whose versions (where known to me) I have made a list of, have, like myself,

failed to perceive that "annus" is in apposition to "qui," which is presumed to relate to "annus." Moreover, Prof. Mommsen has asserted, and I have quoted his words, that the clause admits of no proper rendering—that is, of no rendering that depends upon correct rules of construction.* This, by implication, rejected Mr. Nicholson's rendering beforehand, and should not, I think, have been passed over in silence. I agree with Prof. Mommsen's dictum, and in order to get at the meaning I assume that the author of the 'Excidium,' who is frequently incorrect in style, used *qui* (= "with which," "wherewith") adverbially and connected it with the preceding substantive *strages*. This position is certainly not an abstruse one, and it might have been expected to escape misrepresentation; hence I was surprised to read the misstatement and the misquotation that follow:—

"But Mr. Ancombe thinks a syntactic construction of which we have no instances in 600 years previous might have been used by Gildas because 'Nennius wrote the old deponent verb *dimioir*.'"

Mr. Nicholson must have read hastily to misquote me so strangely, and he appears to forget what it was that caused me to advert to the survival of archaic forms in Celtic authors. I did not so advert in order to support my original contention directly, but to expose the fallacy of the reasoning advanced to overthrow it. I thought that I had succeeded in doing so; but as Mr. Nicholson is not content, I will try again. Centuries before Gildas wrote, the old form *quis* became obsolete, and gave place in correct prose to *quibus*, consequently (so Mr. Nicholson's criteria and method of reasoning embolden me to say) Gildas did not use the archaic form *quis*. This, of course, is quite wrong, and I may dismiss the argument advanced in Mr. Nicholson's first letter. With regard to the later argument requiring Gildas to have acquaintance with Ennius, Plautus, and the rest, it is really quite unnecessary to consider what authors Gildas may have read in order to determine for ourselves whether he knew that *qui* was an ablativus, equivalent to *quo* and *qua*. It would, I think, be unreasonable to assert that the form *quicum* was unknown to Gildas. If Mr. Nicholson will admit this, then I may dismiss his second argument also.

I need not traverse the *petitio principii* underlying the remarks made about *dimicentur*.† Even if Prof. Mommsen were proved to be wrong, that would not rehabilitate the method of reasoning adopted by Mr. Nicholson in order to show that the old *qui* could not have been used by a late prose writer.

In concluding my remarks for the present upon a subject to which I also hope to return, I venture to predict that when Mr. Nicholson finds "the time to thrash out this matter" he will discover that the siege of Mons Badonicus and the birth of St. Gildas of Rhys occurred in the month of September, A.D. 470.

A. ANSCOMBE.

** We cannot insert any more letters on this subject.

THE SECOND INTERNATIONAL LIBRARY CONFERENCE.

II.

On Thursday, July 15th, when the proceedings of the Conference were resumed, the chair was successively occupied by the Earl of Crawford, Sir John Lubbock (President), and Mr. Melvil Dewey. Mr. P. Cowell (Liverpool Free Public Library) recounted his experiences of 'Public Library Work Forty Years Ago.'

* Cp. W. W. Bradley's 'Latin Prose Exercises,' Rules 144a and 150.

† I have Mr. Jenkinson's authority to say that some one must have made a mistake in transcribing his note into Mommsen's apparatus: *dimicentur* and the note "antiqua grammatica" occur in the Royal MS. 15 D. V., and not in Harley 3850. So on Mommsen's p. 125, line 5 from the bottom: it is the *tabula* written in the fifteenth century which Bradshaw noticed to be in the same handwriting as C and L, not the text of those MSS.

Comparing the reading now with that of his earlier experience at Liverpool, Mr. Cowell thought that while elementary and other schools had certainly raised the general level of education, public library statistics did not indicate much improvement in the character of the books read. Lectures on scientific and other subjects had been found useful at Liverpool.

The important subject of 'Public Library Architecture' was discussed by Mr. F. J. Burgoyne (Lambeth Public Libraries) from the librarian's point of view. To him utility, rather than artistic appearance, was the chief consideration. First, the site should be easily accessible and in a main thoroughfare; then the general plan should admit of extension, as books increased very rapidly. The rooms should not be too large, the cases not too high, the lighting should be well distributed. Special attention should be devoted to heating and ventilation. In the discussion these last two points were mainly dwelt upon. The Chairman (Lord Crawford) explained the system in use at the Houses of Parliament.

Mr. Beresford Pite, F.R.I.B.A., then took up the question of 'Library Architecture from the Architect's Standpoint.' Just as a good book deserved a good binding, so did a good collection of books deserve a good building. The many public libraries recently erected in England had evolved an interesting type of plan for buildings of moderate size, varying with the requirements of site and locality, but always economical, manageable, and useful. Sir Henry Howorth observed that the question was, Are the books meant for the library or the library for the books? In the opinion of Mr. Dewey the most conspicuous failures of recent times had been the libraries of Boston and Chicago, upon which much money had been spent. To Dr. Garnett the sight of empty shelves at the British Museum had been more beautiful than full ones, for he had no space for the ever-accumulating masses of new books.

Miss Caroline M. Hewins (Hartford Public Library, Conn.) read a paper 'On Books that Children Like,' based upon letters and notes she had received from many young children. 'Our Youngest Readers' was the title of a communication from Mr. J. C. Dana (Denver Public Library, Colorado). In summing up the discussion the Chairman (Sir John Lubbock) remarked that over twenty-five years before he had expressed the opinion that the Board school education should not be confined to reading, writing, and arithmetic. It was found that children were very receptive of scientific ideas.

'Organization of Co-operative Work among Public Libraries' was urged by Mr. J. N. Larned (late of the Buffalo Library, N.Y.); and Mr. H. H. Langton (University Librarian, Toronto) addressed himself to the necessity of 'Co-operation in the Compilation of a Catalogue of Periodicals,' which should consist of an international repertory of technical periodicals and of the serials issued by learned societies, exclusive of newspapers and literary magazines. In connexion with this subject Mr. Tedder presented to the Conference in the name of the author, who was present as the delegate of the Swedish Government, the two volumes of Dr. B. Lundstedt's recently published exhaustive bibliography of Swedish periodical literature, a work reviewed in our columns last week. M. Paul Otlet, Secretary-General of the International Institute of Bibliography at Brussels, explained the work now being undertaken by the Institute and presented a number of publications. A noteworthy incident was the presentation to the meeting by M. Léopold Delisle, through M. Omont, of the first volume of the great printed catalogue of the Bibliothèque Nationale, just published, which will extend to one hundred and fifty volumes when completed. 'Printed Card Catalogues' was the subject of a paper by Mr. C. W. Andrews (John Crerar Library, Chicago), in

which the growth of the card-catalogue system in the United States was discussed. Mr. Herbert Putnam (Public Library, Boston, Mass.) gave an account of the formation of 'Local Library Associations in the United States' during the past twelve years.

At the sittings on the last day, Friday, July 16th, the chair was taken by the Earl of Crawford, Mr. Alderman Harry Rawson, and by the President (Sir John Lubbock). After the reading of an historical paper by Dr. A. S. Steenberg (Horsens, Denmark) on 'The Libraries of the Northern States of Europe' and a description of 'An Indicator-Catalogue Charging System' by Mr. Jacob Schwartz (Free Library of the General Society of Mechanics, New York), a communication from the President of the American Library Association, Mr. W. H. Brett (Cleveland Public Library, U.S.A.), on 'Freedom in Public Libraries,' was submitted to the Conference. The writer said that there were libraries composed of special collections which could only be opened to the public under special conditions. But were such precautions desirable or necessary in general public libraries? The arrangements of the whole building and a modification of the duties of the staff were involved in any alteration. One objection to the open-access system was that more room was necessary. The cost of service was a most important consideration. The assistants had not the trouble of issuing and receiving books, but they had to rectify displacements by careless readers when allowed to wander round the shelves. In his opinion the balance of economy of time was in favour of the open-shelf plan. The most serious dangers were those of theft, mutilation, and careless handling of books. Open access did not exclude the use of the catalogue or the help of the librarian. It had the effect of improving the average quality of the reading. The opposition to the system chiefly came from persons who had never tried it, and any library which introduced freedom of access to the books found its opportunities for usefulness greatly increased. The paper gave rise to a lively and interesting debate. Sir W. H. Bailey (Salford) thought the proposal was simply a plea for anarchy. Mr. Darnell Davis (British Guiana) said that the chief difficulty was the professional book-thief. Mr. F. H. Jones (Dr. Williams's Library) referred to the practice in the reading-room of the British Museum, and the Chairman (Lord Crawford) mentioned some of the difficulties of the Trustees in having sometimes to exclude undesirable readers. Mr. Putnam observed that open shelves had met with success in America. Mr. Madeley (Warrington Museum), Mr. Alderman Southern (Manchester), Mr. Schwartz, and others followed. Opinion was divided on the benefits of the system, and it was pointed out that in certain free-access libraries there had been an increase in the number of the books stolen. The success attending the adoption of the system at Clerkenwell was mentioned.

In 'A Hint on Cataloguing' Mr. F. Blake Crofton (Legislative Library, Halifax, Nova Scotia) gave some amusing examples of mistakes; Mr. E. A. Petherick (London) discussed 'Theoretical and Practical Bibliography'; Mr. R. R. Bowker (editor of the *Library Journal*) described 'Bibliographical Endeavours in America'; Mr. C. H. Gould (McGill University Library, Montreal) supplied a 'Description of the more important Libraries in Montreal'; Dr. E. C. Richardson (Princeton University Library, New Jersey) pointed out how libraries were the prime factor in human evolution; and under the style of 'Expert Appraisal of Literature' Mr. George Iles showed how the American Library Association had obtained from capable authorities of all kinds brief notes and criticisms on selected books for publication on card catalogues and elsewhere. The last paper was one by Mr.

Frank Cundall (Institute of Jamaica, Kingston) 'On Library Work in Jamaica,' which included some practical remarks on the management of libraries in tropical climates.

The business came to an end with votes of thanks to the President (Sir John Lubbock) as well as to the Vice-Presidents who had also occupied the chair, to the Lord Mayor and Corporation for allowing the use of the Council Chamber for the meetings and the Guildhall for the exhibition of library appliances, to the ladies and gentlemen who had entertained the Conference, to the colonial, American, and foreign delegates, and to the reception committee.

Thus ended the Second International Conference of Librarians, which, whether as regards the number and distinction of the members and delegates, the wide range of the libraries represented, the high level and practical usefulness of the papers and discussions, may be considered as thoroughly successful as it was pleasant to all those who took part in its proceedings. A volume containing the papers and discussions will be presented to each member as a permanent record. Librarians and book-lovers sometimes allow themselves mundane delights, and the business programme was alternated with a brilliant series of entertainments. On Monday, July 12th, there was a reception at the Guildhall; the next day Sion College, and afterwards the Lord Mayor, entertained the Conference. On July 14th the Marchioness of Bute received the members at a garden party, and in the evening Lady Lubbock had a reception. On the Thursday visits were arranged to Brook House, Apsley House, and Grosvenor House, and the same night Sir Henry Irving gave a special performance at the Lyceum. On Friday the Conference visited Lambeth Palace and Stafford House; and in the evening there was a dinner at the Hotel Cecil, attended by nearly three hundred ladies and gentlemen.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 10th inst. and two following days the library of Mr. Cyril Dunn Gardner. The chief prices realized were the following: Pickering's *Aldine Poets*, 52 vols., 17l. 5s. Dibdin's *Decameron and Bibliographical Tour*, 19l. 5s. Lodge's *Portraits*, large paper, india proofs, quarto, 1823-4, 15l. *Philosophical Transactions of the Royal Society* to 1859, 123l. *Aristoteles*, Opera, editio princeps, Venet., Aldus, 1495-8, 17l. *Bible en Francoys*, Anvers, 1534, 10l. 5s. *Blomefield's History of Norfolk*, 18l. *Dugdale's Monasticon*, 1817-30, 29l. *Ruskin's Modern Painters*, 5 vols., 20l. 10s. *Waller's Poems*, first edition, 1645, 10l. 10s. *Homeri Opera Græce*, editio princeps, Florent., 1488, 80l. *Oriental Translation Fund*, large-paper series, 88 vols., 38l. 10s. *Defoe, Various Works*, in 79 vols., 40l. *Biblia Hebraica*, MS. on vellum, circa 1477, 20l. A Sermon preached in Plimoth, in New England, Dec. 9th, 1621, Lond., Bellamie, 1622, &c., in 1 vol., 87l. *Early Portraits of Queen Victoria*, Japanese paper set, 20l. 10s. *Boydell's Shakespeare Gallery*, 14l. *Indian Antiquary*, Vols. I.-XXIV., Bombay, 1872-95, 12l. 15s. *Alken's National Sports*, 1821, 30l.

MAGAZINE ERUDITION.

In the July number of *Blackwood's Magazine* is an article entitled 'St. Brendan of Clonfert,' and written by Sheriff Aeneas Mackay. The writer, after setting forth the traditional account (which, with all its chronological and other difficulties, he seems to accept entirely), passes on to consider the source of the legend. "We are," he says, "in the region of fantastic romance. Much of the colouring closely resembles the early and in part heathen tale of 'The Voyage

of Bran,' the poem of Lucian called 'The True Story of a Traveller,' and the 'Phoenix' of Venusius Fortunatus, which was translated into Anglo-Saxon by the writer of the poem of Mael-dun." This passage is a curiosity: it contains, probably, more errors to the square inch than any passage which could be quoted even in English magazine articles dealing in literary history. It is worthily followed by the enigmatic statement that "the facts of St. Brendan's life preclude the success of the attempt of Mr. Nutt to dissolve the whole story into a folk-myth." It is highly gratifying to find myself referred to in this casual way, as if readers of *Blackwood* must necessarily be familiar with my "attempt"; but it might have been as advisable to give chapter and verse for this statement as, let us say, for the discoveries that Lucian was a poet, that Fortunatus wrote the 'Phoenix,' or that Aed the Fair was an Anglo-Saxon scholar. As a simple matter of fact I had no occasion, in my essay upon the 'Happy Otherworld' affixed to Prof. K. Meyer's edition of 'The Voyage of Bran,' to discuss the Brendan legend as such. That had been done, searchingly and exhaustively, by Prof. H. Zimmer, who came to the conclusion that the Latin 'Navigatio S. Brendani' was a Christian adaptation of tales which we possess in Irish, and in a form comparatively little influenced by Christianity. Holding Prof. Zimmer to be right, and concerned as I was with the oldest stage of the legend, I had no need to attempt any dissolution of the Brendan story into a "folk-myth," whatever that may be. I can only recommend Sheriff Mackay to study Prof. Zimmer's elaborate essays, and he will find that four-fifths of his own article go by the board. In especial he will find that the realistic basis, such as it is, of the *imram*, whether pre- or post-Christian, is furnished by journeys to the east and north-east of Ireland.

In conclusion, all students of romantic literature would be grateful to Sheriff Mackay for some evidence in support of the statement "that one of its [the Brendan legend's] marvels, the landing on the whale, was borrowed in the tale of Sinbad."

ALFRED NUTT.

COWLEY'S LETTERS.

British Museum, July 17, 1897.

My attention was some time ago directed to the alleged letters of Cowley published in *Fraser's Magazine* for 1836, by the American gentleman alluded to in Dr. Grosart's letter. I entirely concur with Dr. Grosart's opinion concerning them. I should be surprised if one of the two clever Irishmen connected with *Fraser* at the time—William Maginn and Francis Mahony—could not have told us something respecting their origin.

R. GARNETT.

Literary Gossip.

Blackwood's Magazine for August will contain two articles on the recent war: one by Mr. Walter B. Harris, whose brother—a volunteer in the Greek army—was killed in the campaign, and the other by Major C. E. Callwell, R.A., who, like Mr. Harris, has just returned from Greece. Prof. Knight will contribute some reminiscences of Tennyson.

In the August *Cornhill Magazine* the Rev. W. H. Fitchett, author of 'Deeds that Won the Empire,' a work which has achieved great popularity in Australia, appeals to a wider English-speaking public with an anniversary study on the battle of Minden. Mr. A. I. Shand, in an essay on Lord Alvanley, draws attention to the more solid qualities of the famous wit of the Regency; while Mr. J. B. Atlay, continuing his series

of 'Famous Trials,' writes on the Burke and Hare case. The Rev. John Vaughan contributes a paper on the French prisoners at Porchester; "George Paston" discusses the development of the art of 'Portrait-Painting in Words,' from Chaucer to George Meredith; and Mr. C. J. Cornish's article on 'The London Game Shops' will appeal both to naturalists and epicures. The mystery attaching to the foreign travels of John Dowland, the famous Elizabethan musician, is solved by Mr. J. S. Ragland-Phillips by the aid of the recently published 'Hatfield Papers'; and Mr. Eden Phillips's appreciation of the humours of schoolboy life is illustrated in a short story called 'Nubby Tomkins.'

In 1854 Mr. Cosmo Innes prepared for the Maitland Club a chronological list of graduates of the University of Glasgow, from the foundation of the University in 1450 down to 1727, which was published in the 'Munimenta Alme Universitatis Glasguensis.' The University will shortly issue through their publishers, Messrs. James MacLehose & Sons, an alphabetical roll of the graduates from 1727 to 1896, with biographical notes indicating in a few words the subsequent career of each. This new compilation is the result of nine years' indefatigable exertion on the part of Mr. W. Innes Addison, one of the assistant clerks of Senate, and it is pleasant to hear of busy officials spending their leisure time in such labours of love. The names (which include honorary graduates) number over ten thousand.

SOME time ago we mentioned that the Vice-Chancellor of Dublin University (the Right Hon. D. H. Madden) was going to bring out a volume on Shakespeare and Elizabethan sport. Messrs. Longman are to publish it in September, under the title of 'The Diary of Master William Silence.' It is founded on Mr. Madden's experience of hunting on Exmoor, which he believes adheres to Elizabethan custom, and will contain a chapter on "The Horse in Shakespeare." Further, Mr. Madden hopes to be able to throw light on sundry passages in the plays by aid of the phraseology of the manage. Mr. Madden is bent on rehabilitating the First Folio, a task he will find somewhat arduous.

THE Royal Holloway College has increased during the year its number of students, and it can boast of achieving a First Class in the new English School at Oxford, and two Firsts in Mathematical Moderations; a First Class in Classical Honours at London, and four good places in the London M.A. list, as well as the Gilchrist Medal and Prize, annually awarded to the first woman on the B.A. list provided she obtains two-thirds of the possible marks. The scheme of English lectures in the College has been considerably enlarged, in order to meet the requirements of the new Oxford Honour School, and Miss Bishop proposes to organize an Honour course in history, in preparation for the Oxford History School. Nor is the College entirely confined to literature and science. A short course of lessons in dressmaking has been given recently by Miss E. James, and was attended by five students. The first College *Calendar* has been issued.

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LADY DILKE's article 'The Idealist Movement and Positive Science, an Experience,' will appear shortly in *Cosmopolis*.

MR. JAMES FITZMAURICE-KELLY, the editor of 'Don Quixote,' of the 'Celestina,' and of Shelton's translation of Cervantes, is editing the poems of Richard Verstegan, and hopes to publish them with Mr. Nutt.

THE forthcoming number of *Macmillan's Magazine* will contain a short poem to the memory of Mrs. Oliphant by the Rev. J. H. Skrine, author of 'Joan the Maid.' It will also include a description of a famine-camp in Burma by a writer well known in the East by the name of "H. Fielding"; an article on 'The Guards under Queen Anne,' by the Hon. J. W. Fortescue; and one by Mr. Keibel on Burke and Scott as the two champions of 'The Sentiment of Chivalry,' *à propos* of the placing of Scott's bust in Westminster Abbey and the speeches made on that occasion by Mr. Arthur Balfour and the American Ambassador.

MR. D. J. O'DONOGHUE, author of the 'Life of Carleton' and other works, is now seeing through the press 'The Life and Writings of James Clarence Mangan,' the Irish poet, which will be issued in November by subscription. The work will be illustrated, and will contain a great deal of original matter, many unpublished reminiscences, and a number of poems by Mangan which have never been collected. Intending subscribers should write to the author, whose address is Drogheda Lodge, Finglas, co. Dublin. There will be a large-paper edition, limited to fifty copies.

'CAPT. CUELLAR'S ADVENTURES IN IRELAND IN 1588' is the title of a new work on the Spanish Armada, to be published by Mr. Elliot Stock. The first part is by Mr. Hugh Allingham, who gives a history, from contemporary sources, of the destruction of part of the Armada on the Irish coast, and of Capt. Cuellar's adventures after being cast ashore. The second part contains a translation from the Spanish by Mr. Robert Crawford of Cuellar's narrative. A rather indifferent translation appeared in the United States a few months back (*Athen.* No. 3620).

IN June *Blackwood* lost Mrs. Oliphant, and now it has to deplore the loss of Sir John Skelton, who, however, made his reputation as "Shirley" in the columns of *Fraser*. He had been a contributor to periodical literature for over forty years, one of his earliest articles appearing in *Edinburgh Essays* in 1856. His first book was 'Nugæ Criticæ,' published in 1862, a collection of his magazine contributions. He was a devoted Marian, and in 1876 he brought out 'The Impeachment of Mary Stuart.' His most valuable contribution to historical research was his 'Maitland of Lethington and the Scotland of Mary Stuart' (1887-89).

It is to be hoped the verdict of the jury in the action brought by Miss Lottie Collins against *Society* will not be allowed to stand, for it practically amounts to silencing all criticism that is not laudatory. The writer in *Society* ventured to express an unfavourable opinion of Miss Collins's performance

at the Palace Theatre, and for this expression of opinion, which was confined solely to Miss Collins's public performances, the paper has been fined 25*l*. There was no violent language in the paragraph, and nothing that seemed to exceed the limits of fair comment.

THE Parliamentary Papers of the week include a Digest of Endowed Charities in the County of Merioneth (3*d*.); a Return of Endowed Charities in the Parish of Pentraeth, Anglesey (3*d*.); Queen's Colleges, Galway, Report for 1896-7 (2*d*.); and an Ordinance made by the Scottish Universities Commissioners with regard to Regulations for Degrees in Arts, Supplementary to Ordinances Nos. 11, 44, and 148 (1*d*.).

SCIENCE

Science et Morale. Par M. Berthelot. (Paris, Calmann Lévy.)

M. BERTHELOT is well known to all Europe as a very eminent chemist, who has not only embodied a practical knowledge of his special science in works of considerable value, but has also written largely on its history and development. A brief tenure of office at the Quai d'Orsay made him known to Englishmen as a politician; but the character of his policy, which was unfavourable, and even hostile, to this country, in no way detracts from the reputation which he has won here as a vigorous exponent of scientific principles. The present volume is not his first incursion into fields of thought which lie beyond his own province. In 1886 he published a treatise entitled 'Science et Philosophie,' in which he drew a very sharp distinction between the two, much to the detriment of philosophy. It was, and apparently still is, his particular contention that all that is solid or valuable in any philosophy is borrowed from the scientific knowledge prevailing at the moment. In the present volume he urges, similarly, that all that is solid or valuable in morality rests upon facts which have been brought to light, developed, and systematized by science.

It is a curious contention, but not more curious than the argument which is used to support it. From M. Berthelot's remarks it might be supposed that religion and morality had never of themselves conferred any benefit on the human race, or served any useful purpose but that of recording and enforcing the lessons of science; and that science, on the other hand, had never been guilty of arbitrary and quite erroneous hypotheses, retarding the advance of knowledge and causing great mischief, and had no aim but to promote virtue and contribute to the equality and solidarity of mankind. Morality with him is a bundle of instincts noted and approved by science. All knowledge, M. Berthelot says, is acquired by one method only—the observation of facts. The modern man finds himself endowed with a conscience, embracing the ideas of good and evil, and that ineffaceable sentiment of duty which Kant has described as a categorical imperative. These facts of conscience may be traced to their origin in animals lower than man. Psychology,

anthropology, and zoology are the special sciences which demonstrate, *inter alia*, that morality is a constraining force in no way peculiar to humanity. Parental love, solidarity, the devotion of the individual to society, are all features of morality which exist in the same sense in the lower animals as they exist in man, though in a less conspicuous degree. They are inherent in the cerebral and physiological constitution of man, which is similar to that of the lower animals. It is the work of science, urges M. Berthelot, to discover these facts; and it is the business of morality to recognize that science discovers them.

That this is a very crude and incorrect statement of the relation between morality and science need hardly be shown in detail. M. Berthelot speaks of psychology, but he seems to be unaware of the problems which confront the psychologist. He speaks of a moral ideal, but he attempts no account of its origin, possibly because he is at a loss to discover any fact revealed by zoology which will explain it. Even if it were true that all the virtues are ultimately the outcome of the social instincts of certain of the lower animals, M. Berthelot would find it difficult to discover a sanction for morality in that fact, nor would there be much justification for his statement that in all things it is by a knowledge of origins that we arrive at a better understanding of late developments. The knowledge that an oak grows from an acorn does not help us to fathom the secret of vegetable life; nor if a man were to establish beyond question that his dog possessed rudimentary ideas of obligation similar to his own would the proof afford him any insight into the mystery of duty. Further, M. Berthelot, in trying to exclude the word "mystery" from the language of intelligent men, speaks as if there were no mysteries in science. Where, he says, we have succeeded in understanding phenomena we have established that they are always the product of a determinate relation between effect and cause—as if this relation were not in itself a standing mystery. Then, again, he complains that men are impelled by some spontaneous tendency of their nature to objectify the products of their thought, and create forces and symbols to which they assign an absolute or divine character, forgetting, apparently, that science, too, is often guilty of the same or a similar procedure. Finally, he speaks as if it were due to some scientific doctrine or discovery that the sentiment of the solidarity of the human race had emerged into consciousness. If it be true that that sentiment is a fundamental instinct, it is an instinct that has been developed and conspicuously enforced by religious rather than by scientific teachers, and notably by Christ.

When M. Berthelot goes so far as to say that he looks to science to bring about human equality and fraternity, it is obvious that he holds himself justified in dismissing the relations between science and morality in his first chapter, and in proceeding forthwith to treat of science alone. His discourses on science as the chief agent in the emancipation of the mind from ignorance and superstition are interesting expositions of his point of view, and he follows them up by dilating on the application of scientific principles in agriculture, in advanced educa-

tion, and in military law. To these essays he adds obituary notices of Pasteur and Paul Bert, and observations on Claude Bernard and Rousseau, as well as brief notes on political topics. Not the least entertaining of his chapters are those on "Papin et la Machine à Vapeur," "La Chimie chez les Arabes," and "Les Perles." He closes the volume with a forecast—not, perhaps, altogether serious—of the state of the world in the year 2000, when chemistry will supply the material needs of the human race; when liberty and equality will make an end of wars and commercial rivalry; when heat will be obtained for all purposes from the centre of the earth by means of shafts three or four miles long, which the engineers of the future will be able to construct with ease; when all nourishment will take the form of tabloids, and human nature be compounded wholly of sweetness and light.

As an exponent of purely scientific principles and as a writer on the history of science, M. Berthelot is a model of elegance and lucidity, and his pages, plentifully sprinkled with apposite allusions to the literature of the ancient as of the modern world, are very good reading. But he takes an exaggerated view of the part which is played by science in the march of civilization and culture, and he absurdly underestimates the great part which moral and religious elements have played, and will continue to play, in the life of mankind.

The Elements of Electro-Chemistry. By Max Le Blanc. Translated into English by W. R. Whitney. (Macmillan & Co.)

THIS little volume is one of Messrs. Macmillan's celebrated manuals for students, and is composed of some two hundred and seventy pages, with a fair subject index and a list of authors' names, the object of the latter not being very clear. As is so often the case with text-books, this work was prepared in connexion with a course of lectures. It would seem as though just some such incentive or *raison d'être* were necessary to induce any one to undertake the task, and this type of book, intended for the class-room student, is perhaps better written by the class-room professor than any one. With practical applications another story has to be told; but, unfortunately, it is often these very same writers who alone can, or will, realize the notion of writing a complete book on the subject in question. The man engaged in practical work seldom has the time for any measure of continuous literary labour, and if he has, he does not usually possess the gift of presenting in a sufficiently clear light to the general reader a sufficiently limited quantity of data on the entire subject in hand, not to mention the fact that he has not very often the required facility of penmanship.

With these preliminary observations we will turn to the volume before us in further detail. The first chapter, on the "Fundamental Principles of Electricity," is excellent, and contains capital graphic drawings illustrating the fall of electric potential, besides dealing generally with the electric current in its analogy to a stream of water. But why, oh! why, will the author insist on introducing fresh nomenclature for Ohm's

law? This time it is to be $C = \frac{\pi}{R}$. Surely the now almost classic $C = \frac{E}{R}$ is good enough for purposes of conveying the idea intended.

Chap. ii. dilates on "The Development of Electro-Chemistry up to the Present Time," with the same old story of Thales of Miletus, the person who was good enough to furnish professors with an explanation of our word *electricity* without telling anybody what electricity actually is. Then William Gilbert and his rubbing experiments are unearthed once more; also Du Fay and his wicked two-fluid theory (so called). The whole story has been told times out of number in different words. Some favour Galvani and his frog, and others Volta as mainly responsible for the invention of the electro-chemical pile. But there, the author tells it very well; and especially when he comes to the work of Humphry Davy and Faraday respectively.

Chap. iii. has to do with the Arrhenius theory of dissociation. Then follows a capital discourse on "The Migration of the Ions." "The Conductivity of Electrolytes" is the title of chap. v. M. Le Blanc here speaks of "the mercury, or so-called Siemens unit." Why so-called? Surely there is no doubt about the late Sir William Siemens having been responsible for the introduction of the mercury unit, though we declare our preference for the latter name.

The next chapter is on electro-motive force, and, whilst it is the longest, it is also one of the best (being evidently very carefully prepared); but here again the fresh introductions in the way of nomenclature are most ill-advised and irritating. Then we have a very good chapter on polarization. Here, on the other hand, we think any author would be thoroughly justified in perpetrating a new word by way of describing the effect alluded to with reference to a voltaic cell, for the very same expression is also in common use, and best describes the effect of passing a current through a good or bad agent for electric conduction, where it gradually takes up an electric potential throughout its length, thus being said to be gradually polarized. Chap. viii.—the last—mainly deals with accumulators, and is good so far as it goes.

Altogether we can thoroughly recommend this book to the student of the first elements involved in electro-chemistry, and the translator, Mr. W. R. Whitney, has done good work in conferring on us so excellent a version in English, though he himself, apparently, hails from the United States of America.

Report on the Work of the Horn Scientific Expedition to Central Australia.—Part I. Narrative.—Part III. Geology and Botany.—Part IV. Anthropology. Edited by Prof. Baldwin Spencer. (London, Dulau & Co.; Melbourne, Melville, Mullen & Slade.)—We have already called attention (*Athen.* No. 3593) to the second part of this report, which dealt with the zoological results of the Horn Expedition, and was published earlier than the parts now before us. Mr. W. A. Horn has most certainly rendered a very considerable service to our knowledge of the central parts of Australia. He wisely determined to give a semi-national air to his undertaking, and his invitations to the Premiers of the principal

colonies resulted in their nominating scientific representatives of the highest available order. The idea of the public at large was that the expedition was going out in search of gold.

"They could not understand a body of scientific gentlemen going into a desert country, giving up their time and services, and submitting to all the dangers, discomforts, and hardships attendant upon the life, for any other reason."

If in any one point more than another Mr. Horn showed particular wisdom, it was in his sense of "the duty of some to obtain accurate information as to the manners, customs, superstitions, &c., of the primitive races which inhabited the continent of Australia before the advent of Europeans, and also to obtain by photography some faithful reproductions of their ceremonial dresses and general appearance before they had come under the debasing influences of the white man."

From the anthropological point of view, as from others, the expedition has been a great success, and every student of natural history owes a deep debt of gratitude to Mr. Horn for his generosity, and to Prof. Baldwin Spencer for the way in which he has given the results to the world. Prof. Ralph Tate is responsible for the greater part of the report on physical geography and geology and the paleontology, while the same gentleman is the chief reporter of the botanical results of the expedition. The physical geography of Central Australia is briefly dealt with, as the space allowed to the author did not permit anything like a complete account. One feature of importance appears to be the sandhills, which rise to heights varying from thirty or forty to seventy or even a hundred feet. The notice of the economic aspect of the geology deals shortly with gold, mica, and garnets. The fossils collected appear to have been mostly molluscan. The Larapintine flora appears to consist of 614 species, of which 125 are exotic and chiefly Oriental, 219 endemic species of exotic genera, and 270 endemic species of Australian genera. The number of species which bear edible fruits was found to be absolutely few. The most ancient species of the living generation of Australian plants is *Callitris robusta*, which inhabited Central Australia with the large extinct Marsupialia.

Smithsonian Report to July, 1894. (Washington, Government Printing Office.)—It would, we are sure, be to the advantage of the Smithsonian Institution if the annual Report were to appear a good deal more speedily than it does. At a date so distant as this we feel that we run the risk of referring to accomplished facts as proposed changes, or of telling as new what is known to every biologist. We are fairly confident, however, that the officers of the National Museum have not yet got all the accommodation they need, notwithstanding the powerful plea of the secretary contained in the Report before us. The United States has certainly acquired a most valuable collection of objects in every branch of natural history, and it is greatly to be deplored that many of them stand in almost imminent risk of destruction.—The Report for 1894 was shortly followed by that for 1895. Among the many points of interest there is one that seems of exceptional importance: the Superintendent of the National Zoological Park reports a "spontaneous outbreak of rabies" in one of the enclosures for foxes. This is the most valuable piece of evidence on this difficult question which we have ever heard.

Sixteenth Annual Report of the U.S. Geological Survey, 1894-5. (Washington, Government Printing Office.)—This is the first Report of the U.S. Geological Survey under the direction of Mr. Charles D. Walcott, who had already been a member of the Survey for some fifteen years. The changes introduced by the new director have not been many, and have, as he says, been in the nature of readjustments intended to meet new conditions; we may call attention to the improvement in the topo-

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graphical maps, and the resurvey of areas the maps of which are defective or inadequate. Prof. Marsh has an elaborate and lavishly illustrated memoir on the dinosaurs of North America, the most remarkable, perhaps, of all the mesozoic forms, exhibiting the utmost diversity, and evidently finding a congenial home in that region. Among the other essays, we should like to call attention to Mr. Lester F. Ward's memoir on 'Some Analogies in the Lower Cretaceous of Europe and America.'

Bulletin of the Philosophical Society of Washington. Vol. XII. 1892-4.—We have lately received this volume, which bears the date-mark of 1895. It contains three presidential addresses, dealing with widely different subjects in the ordinarily discursive way which most presidents affect. 'Some Peculiarities in the Rainfall of Texas' and a paper on 'Texan Monsoons' strike us as finding the most appropriate place in this volume.

PROF. NEWTON'S 'DICTIONARY OF BIRDS'

Findon, July 10, 1897.

IN this day's *Athenæum*, p. 69, the reviewer of Prof. Newton's 'Dictionary of Birds' surmises that the *pavo*, mentioned by Oviedo as being known in Spain prior to the year 1526, may possibly point to an early introduction of the North American turkey by Cabot or some of his successors. I would, however, venture to make another suggestion, and that is that this so-called *pavo* may, with greater probability, have been one of the curassows from Central America, where the various sub-families of the Cracidae—Cracinae and Penelopinae—are still known to the natives as *pavos* and *pavones* respectively. Columbus had entered ports and rivers along the Mosquito and Costa Rican coasts, where these birds abounded, during his fourth voyage; and on return to Seville in 1504 his men may very likely have brought with them the easily domesticated curassows as *pavos*.

After Vasco Nunez de Balboa crossed the isthmus of Darien from Agla, a settlement was fortified at the starting-point in 1514, and held until the formation of the post at Nombre de Dios in 1532; so the various species of Crax must have been well known to the Spaniards for many years prior to 1526. I may add that I have shot and eaten many *pavos* and *pavones*, all of which are good game birds, but hardly as delicate as turkey, and therefore I can fully endorse Oviedo's gastronomical judgment, supposing he intended to indicate *Crax globicera* and its congeners. S. PASFIELD OLIVER.

P.S.—*Vide* 'The Naturalist in Nicaragua,' p. 121, for the late Thomas Belt's remarks on the curassows and their native names, or rather Spanish-Indian names, which are not quoted in the 'Dictionary of Birds.'

ASTRONOMICAL NOTES.

THE Rev. Dr. Anderson, of Edinburgh, has discovered a new variable star in the constellation Coma, the approximate place of which is R.A. 12^h 23^m, N.P.D. 57° 43'. He noticed it first on May 29th, and found that it was not included in the Bonn 'Durchmusterung,' though it was of exactly the same brightness (magnitude 8.8) as that of a star there catalogued which was near it. About ten days later he saw it again, apparently unchanged, but on the 9th and 10th inst. it was no longer visible, and must have been fainter than 9.5 magnitude. At the latter dates two stars contained in the 'Durchmusterung,' near the place, were clearly seen, which had been greatly surpassed in brightness by the stranger when it was noticed on May 29th.

We have received the fourth number for the present year of the *Memorie della Società degli Spettroscopisti Italiani*, containing a paper by Prof. Mascari on the frequency and distribution

in latitude of the solar spots as observed at Catania during 1896, and a note by D. Petra on the appearances of Mars after the last opposition, which occurred in December of that year.

Dr. Arthur A. Rambaut, Andrews Professor of Astronomy at Dublin and Royal Astronomer of Ireland, has been nominated Radcliffe Observer at Oxford, in succession to the late Mr. E. J. Stone.

FINE ARTS

CLASSICAL ARCHEOLOGY.

White Athenian Vases in the British Museum. By A. S. Murray, LL.D., and A. H. Smith, M.A. (Printed by Order of the Trustees.)—*Pictures from Greek Vases: the White Athenian Lekythi.* Drawn in Colour from the Originals by Henry Wallis. (Dent & Co.)—We group these two books together because of their identity of subject. Their aims and, in consequence, methods are widely dissimilar: the one is the work of two highly trained archaeologists, and addresses itself mainly to a public of specialists and scholars; the other is by an artist, and appeals to artists and to the wider public interested in art. This difference is emphasized in the methods adopted for the reproduction of the plates. The plates of the British Museum possess a special interest. They are reproduced (in one tint only) from negatives taken by means of an ingenious apparatus invented by one of the authors, Mr. A. H. Smith, i.e., a cyclograph, by which absolutely correct photographic copies, free of distortion, can be obtained of the designs on vases of cylindrical shape. This process, ensuring as it does faultless accuracy, must oust all methods in which the hand of the artist, even one so skilful as Mr. Wallis, intervenes. What the archaeologist wants in the case of the work of an ancient artist is simply a facsimile of his work, not an interpretation, however skilful and loving, by another artist. Mr. A. H. Smith's invention had been previously tested in certain illustrations for the *Hellenic Journal*. The present book is, however, we believe, the first entirely illustrated by its means. The result is an unqualified success. Photography, of course, cannot as yet reproduce colour. It may be questioned, however, whether the colour of these lekythi is worth reproducing, for this reason: it is sometimes accidentally beautiful, but the effect is often not that intended by the Greek artist. It is the "unconscious work of that other artist Time," and its gradations are so difficult as to be in a mechanical reproduction, even if the work of a first-rate copyist, all but impossible. In all probability Mr. A. H. Smith's invention was not accessible to Mr. Wallis. It would be unfair, therefore, to complain that he has not attained to an accuracy practically beyond his means. Perhaps to the artist the presence of colour atones for occasional deviation in line; to the archaeologist it does not. We may take as an instance plate vii. The drawing of the boat may be better than in the original, but it is distinctly "touched up"; so is the profile of the woman's face and Charon's right hand. The small outlined object on the prow of Charon's boat, probably the "prophylactic eye," is omitted in Mr. Wallis's drawing; his eye and mind did not expect it, so he passed it over; the camera is too insensate for such lapses. The twelve coloured plates will, however, be of value to artists. It is a pity that, considering their standard of excellence, Mr. Wallis allowed his book to be disfigured by such a reproduction—not, we are sure, from his own drawing—of the beautiful 'Aphrodite on the Swan' (fig. 3). The author has omitted as "unnecessary any separate and formal

description of the plates." In this probably he makes a mistake. In the British Museum publication each illustration is faced by a brief description, stating the provenance of the vase, its dimensions, subject, state of preservation; besides references are appended to more detailed discussion. For artists especially, who are little prone to the hunting up of information concealed in prefaces, this is a manifest gain. Still more important is the small photograph of the vase itself which heads each description. From this the artist can see how the composition is disposed on the surface of the vase—an important matter. We mention this in the hope that if Mr. Wallis favours us with further instalments of his reproductions of Greek vases he will not omit this aid to their appreciation. On the preface we need not dwell; it gives much useful information; but in a future edition "Brigos" should be corrected to Brygos, "Priamides" to Priamides; as Priam is himself included in the "massacre," the title chosen for the vase (p. 8), and not current among archaeologists, is inapt. —Dr. Murray's preface, as a supplement, not a surrogate for the separate descriptions, is most welcome. There is nothing precisely novel to archaeologists—indeed, nowadays it is not easy to say anything new about the white Athenian vases. Mr. Wallis's plan obliged him to restrict himself to the lekythi; Dr. Murray includes the beautiful kylikes, alabastra, &c. This enables him to publish for the first time adequately, e.g., the Bale Pandora cylix and the very curious and interesting kylikes from the Van Branteghem collection recently acquired by the British Museum. In his excellent scholarly summary of the facts as regards subject and technique Dr. Murray lays special stress on the relation between the lekythi and contemporary fresco painting and sculpture. Much of the monotony of subject in the lekythi is due, Dr. Murray holds, to the limited and traditional *répertoire* of the Attic "grave" *stelae*. The brilliancy of colouring is due, on the other hand, to a pictorial observation of real life, e.g., in the bright red *tenie* which relatives were wont to bind about the sepulchral monuments. Some motives, e.g., Charon and his boat, may be traceable to Polygnotus; the motive of Death and Sleep—which, as Dr. Murray acutely observes, was modified by the traditional type of Boreas and Zephyros—is essentially pictorial. Some of the lekythi are here published for the first time—many more with such superior accuracy that the present publication must supersede all predecessors. If Dr. Murray will issue more books of this kind, dealing with compact classes of monuments, he will do good service to the national collection.

Vases Antiques du Louvre. Par E. Pottier. Salles A-E. (Librairie Hachette.)—Up to the present time the Louvre has been sadly behind-hand in the matter of scientific catalogues to its antiquities, and especially in the Department of Greek Ceramography. The classical archaeologist who went there for purposes of study met always with the utmost courtesy and attention, and every available facility was afforded him; but of the splendid Campana collection, so rich in signed vases, the only existing catalogue was a manuscript work at once cumbersome and inadequate, and so hopelessly out of date as to be useless as an aid to modern research. In the volume before us M. Pottier issues the first instalment of a work that is not merely a catalogue, but to a large extent a publication of the treasures in his charge. If the Louvre came late on the field, it has not neglected to profit by the experience of its predecessors. It is not too much to say that during the last decade the whole conception of what a catalogue should be has undergone complete change. This is due not only or chiefly to the advance of science, but first and foremost to the discovery of new and cheaper methods for exact reproduction.

Photography in one form or another has worked the revolution. The essential portion of a catalogue nowadays is a reproduction of the object. The printed description only comes in to complete the details omitted or obscured in the picture, e.g., colour, restorations, dimensions, and the like. As M. Pottier well says,

"on remarquera d'ailleurs que la méthode des catalogues descriptifs accompagnés de nombreuses illustrations est adoptée aujourd'hui par la plupart des grands musées : c'est le meilleur moyen de constituer peu à peu ce Corpus Rerum dont l'achèvement tant désiré sera, avec le Corpus Inscriptionum, le grand œuvre de la science archéologique moderne."

To publish all the vases of a large museum would be impossible, and indeed, considering the number that, for scientific purposes, are duplicates, superfluous. Moreover, many of the most important of the Louvre collection are already adequately published in various archaeological journals. M. Pottier has wisely decided to supplement previous publications. Where these did not exist or were inaccurate, we have a photograph of the vase, and where details could not be satisfactorily reproduced a zincotype plate from excellent drawings by M. Devillard. As it is, the volume, illustrated by 340 reproductions, could not have appeared but for generous subsidies granted by the Minister of Public Instruction and by the Académie des Inscriptions et Belles-Lettres. This first volume includes all the specimens of the earliest ceramography of Greece and Italy down to about the sixth century B.C., and a few primitive specimens from Egypt, Chaldaea, Persia, and Phœnicia. M. Pottier has written so much that is valuable on the subject of Greek vases that it is matter of regret he has not seen his way to supply an introductory chapter on technique and chronology; his book might then have appealed to a wider public. As it is, every specialist will be grateful to him for his admirably accurate presentment of facts. His catalogue, coming last in the field, stands first in point of completeness; we only hope the succeeding volumes may follow with no long delay.

ILLUSTRATED BOOKS.

Early Portraits of Queen Victoria (Karslake & Co.) is a portfolio containing twenty-five creditable reproductions. Westall's child-portrait is childishly Westallish; very good, simple, and sincere is J. D. Francis's whole-length sketch in spoon-bonnet; Chalon's pretty whole-length in coronation robes is artificially stately, but not unlike, and Cousins's print of it is a noble specimen of the engraver's powers. Landseer was happy as Her Majesty's likeness-taker in the sketch the Prince Consort gave to his bride, and in the beautiful picture in a circle grouping the young royal matron and her two elder children. Cousins's plate of this last is badly reproduced. On the whole, Ross's miniatures are the best of these likenesses, while E. T. Paris's three-quarters-length figure of the Queen at the opera is, despite its extreme prettiness, very graceful. We should like to see these pictures reproduced in a better fashion than Mr. Karslake has adopted, and supplemented by later portraits of the Queen, including sculptures, of which Woolner's life-size standing statue is one of the most dignified, modest, and faithful.

Naval and Military Trophies and Personal Relics of British Heroes. Illustrated. (Nimmo.)—An excellent idea occurred to Mr. Nimmo when he decided to collect (mainly from the royal collections in Windsor Castle and elsewhere) a number of drawings of trophies and relics, to reproduce those drawings in full colours, and to add historical and anecdotal notes, not too learned for the general public, and yet short and authentic. Mr. Gibb, who made the drawings which were copied for Mr. Hipkins's large book on musical instruments, was employed, and he has done his work well ;

but, few of the examples having any beauty in them, the transcripts are far from possessing the artistic charm of the violas and harpsichords, while the coloured plates are far from being as attractive. Mr. R. Holmes has supplied the notes, and Lord Wolsley has added a preliminary chapter of greater value and freshness than the introduction. The whole is a handsome book of a most uncommon kind. A very large proportion of the examples are martial, and even the personal relics are chiefly those of soldiers and sailors of renown, such as the walking staff of Sir Francis Drake, the Georges of Marlborough and Wellington, the scarf with which Sir John Moore's body was lowered into his grave at Corunna, to say nothing of the bullet that killed Nelson, and General Gordon's Bible. Dr. Beatty extracted the ball when Nelson's body arrived at Spithead, and it was given by Sir T. Hardy to the surgeon, who, in turn, gave it to William IV. It is now at Windsor. In addition to these relics, the folio contains Gordon's scarf, the Ashantee sword, axe, and gold mask, the crown of the King of Delhi, Nelson's dirk and hat (not the only one existing, there being another in Westminster Abbey), Napoleon's cloak, Tippoo Sahib's sword, the cap of the Chinese emperor, Marlborough's sword, Wellington's telescope used at Waterloo, the swords of Wolfe and Cook, the mainmast head of L'Orient, now at rest after its flight in the air at the Nile, and a number of similar, but not equally interesting mementoes. Such articles as the Kohinoor do not seem to have attracted the compilers of the book, yet it is an historical relic of prodigious importance. It is a great pity the collection was not enlarged, as it might well have been. The British Museum, Sir John Soane's Museum, South Kensington Museum, and that at Woolwich, the Bank and the Mansion House, and a dozen of the City companies' halls and Guildhall, to say nothing of Blenheim, Chatsworth, Castle Howard, Lambeth Palace, and the like treasure-houses, are stored with mementoes of equal attraction to those belonging to Her Majesty. The restriction of the scheme of the work is unfortunately suggestive of book-making on somewhat easy terms, and is a shortcoming which it is to be hoped the publisher may find his reward in removing so that a larger work than this may see the light before long. No doubt can exist that those in charge of such relics will willingly allow them to be engraved, especially if conscientious draughtsmen like Mr. Gibb were employed for the purpose, and writers more sympathetic and brilliant than the present Queen's Librarian, who has compiled the notes before us, took up the task of setting forth the provenance and anecdotal histories of the objects which were illustrated. In this respect Mr. Holmes has done his work fairly well, as, indeed, it was very easy to do it, but he has not cared to take himself or his duties very seriously. We can conceive, moreover, that it would be possible for Mr. Gibb or some equally careful and faithful draughtsman to produce coloured or outlined delineations of the trophies and relics which, if less laboured, would be more artistic and truer in colour and general treatment than those now before us, over which the draughtsman and his printers have very frequently toiled with some lack of success and artistic charm.

Many, not to say most, of the prints in the later part of this book would be better, besides being truer, if they were less dull and more faithful to the colours and lights and shadows of nature, the Russian bugle taken at Sebastopol being, for instance, not so like brass as it should be. On the whole, however, the appearance and typography of the book are excellent in their way, which for the purpose is a good one.

Ein orientalisches Teppich vom Jahre 1202 N. Chr. und die orientalischen Teppiche. Von A. Riegl. (Berlin, G. Siemens.)—This thin folio contains two fine plates in colours of certain

superb specimens of Persian weaving. One comprises in its pattern a triple arcade of stilted arches supported by double columns, shown upon a deep and rich red ground, and enclosed by two borders of the conventional floral patterns which are so rife in Persian design of all sorts and ages. It is, of course, a prayer rug of unusually fine design and exceptional antiquity; an inscription in Armenian letters above the head of the arcade gives the date 651 in the Armenian era=A.D. 1202-3. Herr Riegl enters most elaborately upon the age, character, and peculiarities of the inscription, which includes the name and signature of the artist, and he considers the influence of Byzantine design, shown in the columns, their stilted capitals, and bases, as well as in the painted decorations on the wall supported (according to the design) by the arches. The last-named elements are shaped in accordance with Persian architecture of the twelfth century, and they confirm the date which the inscription contains. So, likewise, do the floral patterns in the borders, concerning which Herr Riegl is at once comprehensive, learned, and discursive beyond our power to follow him. His reader will do well to consult the monumental work of Fischbach upon Oriental woven fabrics, and compare the capital plate before him with the chromo-lithographs of that author, as well as Herr Riegl's book on ancient Oriental carpets. An essay follows upon a highly curious dish of silver, engraved with that frequent subject in ancient Persian art a monarch of the Sassanian dynasty seated cross-legged upon a carpet, holding a tazza-shaped vessel, and attended by a man who fans him with a flabellum, as well as by another man, who holds a long vase as of drink. In front of this group on one side is a lute-player, on the other a player on a flute; they are both eunuchs; two lions—those frequent elements of Persian decorative design of the Sassanian period—are gambling in front. This dish is in the Stroganoff collection, and our author compares—without identifying, at least to our satisfaction—the monarch, if monarch it be, who is thus characteristically attended, with other portraits. We agree with him as to the extreme antiquity to which this curious engraving may be referred. We recognize distinct traces of the influence of Indian art upon its design, motive, and technical treatment, and it doubtless represents a scene in a harem; but we hesitate to date the work so far back as the reign of Varanes II. (A.D. 273-277). The comparison our author enters on between the decorations of this remarkable dish and those engraved upon a similar utensil now in the Hermitage, and undoubtedly older than the Stroganoff specimen, is highly curious. The Russian example represents a Sassanian monarch at issue with two furious lions. A third essay is concerned with a singularly fine and ancient Persian carpet decorated in six squares, each containing flowers, two of them being enriched with lentil-shaped compartments enclosing forest scenes and stags. Of course, there is nothing Sassanian in this piece.

NEW PRINTS.

We have from Messrs. P. & D. Colnaghi an artist's proof of a plate mezzotinted in a very choice and delicate manner by Mr. Scott Bridgewater, after Greuze's picture 'Le Baiser Envoyé,' and representing a charming damsel of the fairest Greuzean type, standing at a window, holding a letter and signalling to the lover who has just left her. The work is admirably engraved, thoroughly finished, and full of beauty and spirit.

Mr. Lefèvre has sent us an artist's proof of an engraving in a mixed-line manner by M. J. Jacquet after Mr. H. Schmalz's large picture called 'Her First Offering,' a Greek virgin offer-

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ing flowers to Cupid at his marble altar. Of the picture itself we expressed an unfavourable opinion while it was at the New Gallery in 1895. Of the print it is right that we should say that it does more than justice to its original, being extremely well drawn, brilliant, solid (except the background), and refined. All the good points of the work are preserved, while, fortunately, no engraver, least of all M. Jacquet, could reproduce its defective colour and showiness. It is therefore, in spite of Herr Schmalz, a really fine example of the art, and quite worthy of the "cabinets of the curious," as the old-fashioned critics were wont to say.

From Messrs. Obach & Co., as representing MM. Buffa & Fils of Amsterdam, we have the first three parts of *Masterpieces of Dutch Art in English Collections*, a series of etchings by Heer P. J. Arendzen, accompanied by an historical, descriptive, and critical note on each picture by Dr. C. Hofstede de Groot, who wisely reminds his countrymen how poor the public collections in Holland are in Rembrandt's historical, and, above all, his religious pictures. He mentions the wealth of England in this respect, despite the decline of the incomes of those classes to whom we owed our pre-eminence as a picture-collecting people. The doctor's remarks are learned, careful, and sympathetic, and most of his notices include the provenance of the masterpieces the distinguished engraver has reproduced with care and completeness. One of the choicest plates is a transcript of De Hooghe's 'Card Players,' now at Buckingham Palace in the Queen's private collection. It bears the *remarque* grapes in a dish. Hobbema's 'Avenue of Middelharnais,' now in the National Gallery, is the subject of another choice plate, which is, however, a little dark. Capt. Holford's 'View of Dordrecht' is a highly characteristic example. Still better is Lord Northbrook's 'A Breeze on the Y,' of which the sky is so true that we think it could not be bettered. Even more commendable as an etching of its original is the 'Landscape in a Snowstorm,' by Aert van der Neer, now the property of the nation, being part of the Wallace Gift.

Messrs. Landeker, Lee & Brown have given us a proof—one of 250 only which have been taken—of a photo-engraving after Mr. Haynes-Williams's 'Unannounced,' which shows how, after a lovers' tiff, a fair friend of the lady assuages the anger of the latter with the offending gentleman, who, at the moment his mistress is melting, enters the room unannounced. We have seen the happy pair before in Mr. Williams's pictures, but cannot fail to sympathize with them, and may say that 'Unannounced' is among the best of his *genre* subjects, while the print, though somewhat spotty and less clear in the shadows than the original, is a tolerable version that is likely to be popular.

The Arundel Society's annual publication for 1897, the last of a numerous and unequal series, represents 'The Vision of St. Augustine' as it was painted in the church of S. Agostino at S. Gimignano by Benozzo Gozzoli in 1465-7. Another fresco of the same series was copied by the Society's draughtsman, and published in 1863. The present copy by Signor Marianucci, whose drawing was chromo-lithographed by Herr W. Greve of Berlin, is equally interesting as treating a picture which has never been adequately copied and fortunate in having for its original a work which, owing to its position, is more than usually well preserved, and is neither better nor worse than the majority of the Society's versions of ancient frescoes. However, the copyist's attempts to render the intensity of the expressions of the monks' faces have been more than ordinarily energetic and successful.

We have little but praise to give *Historic Bristol*, a series of six original etchings, by

Charles Bird, R.P.E., with letterpress description by the City Librarian, Mr. E. R. Norris Mathews, though some of them are a little too black for our taste. It must, of course, be understood that they are in great part works of imagination, not representations of what may be seen at the present day; but Mr. Bird has seldom violated the probabilities. 'A Concert at Norton Mansion, A.D. 1610,' is, in our opinion, the best of the six, as it is not too crowded with figures, and those represented are decidedly lifelike. The room, with its magnificent Renaissance chimney-piece, we believe still exists as the artist has represented it. The building in which it is to be found now goes by the name of St. Peter's Hospital. It is part of, or, at least, stands on the site of the once magnificent dwelling-place of the Nortons, a noteworthy Bristol family, of whom Thomas Norton, the alchemist, is said to have been a scion. It passed out of the possession of the old race late in the reign of Queen Elizabeth, and, after having changed hands more than once, became for a time a royal mint; for Bristol was one of the five cities chosen by the ministers of William III. for the great new coinage of 1696. When no longer required for this purpose the building was bought by the city and turned into a workhouse. The poor have long since been removed, but the building is still used for offices for the guardians. The etching of 'St. James's Fair, 1780,' is a striking picture, by no means exaggerated, of a sight which was to be seen yearly until 1837. We do not imply any censure when we say that Mr. Bird in this etching has been influenced by Hogarth; there is no servile copying. St. James's Fair was an ancient institution. Mr. Mathews is of opinion that it took its rise from a feast which was established at the priory of St. James in 1238, when certain indulgences were to be gained. Whether it was a religious observance in early days we have no means of knowing, but in later times it must have been a sore offence to all decent people. It began with September and lasted a fortnight. A description of it by a lady who was an unwilling spectator of the festivity is quoted by Mr. Mathews. We may be sure that both she and Mr. Bird have left the darkest shadows out of the picture. "How," says the lady,

"shall I express the effect of the scene as it appeared from our windows? Tombs covered with cloths, toys, and gingerbread, children and servants admiring the follies of a great city, theatrical stages supporting puppets, ridiculous, yet innocent, intermingled with painted hideous males and females, their drummers, fiddlers, and trumpeters, when the constant roar of sounds was at intervals interrupted by the tolling of a church bell for a funeral."

The 'Proclamation of the Armada at the High Cross' may be looked upon as a companion etching to the foregoing. In the one all is jest and folly, or something worse, in the other there is a grave seriousness befitting a time of acute mental tension. The architecture of the houses is well rendered, not too elaborate. We think, however, that the High Cross might have been made more conspicuous, and we are sure that the arms of France in the royal standard ought to have had but three fleurs-de-lis, not eight, as here given.

THE BRITISH SCHOOL AT ATHENS.

The annual meeting of subscribers was held on July 15th, Sir Edward Poynter, P.R.A., in the chair. The Hon. Secretary (Mr. George Macmillan) read the report of the managing committee, which showed that, in spite of untoward circumstances in Greece, the School had had a satisfactory session. Thirteen students had been admitted, and good work had been done. The students' hostel, referred to in last year's report, had been practically completed, though 400l. to 500l. were still required to cover the entire cost. Excavations had been continued

on the site of Kynosarges, in Athens, with satisfactory results, and also at Phylakopi, in the island of Melos, where a most important prehistoric city had been discovered, with many indications of Mycenaean, and even pre-Mycenaean occupation. In particular, a bronze statuette had been found which was the finest example yet known of Mycenaean work in bronze. Reference was made to the last number of the School annual, which contained articles of more permanent value than those given in the tentative issue of last year. It was thought that so long as the School had excavations in hand there would be enough material to fill such an annual with short preliminary records of school work, and also to provide the *Journal of Hellenic Studies* with more elaborate papers, finely illustrated. Mr. Cecil Smith's term of office having expired to the great regret of all friends of the School, the Committee had appointed as his successor Mr. D. G. Hogarth, an old student of the School and a distinguished traveller and explorer. Mr. Macmillan was resigning the post of honorary secretary, and would be succeeded by Mr. William Loring. The financial position of the School still left something to be desired, and further subscriptions were invited both to the building fund for the hostel and for the general work of the School.

The adoption of the report was moved by the Chairman, who spoke in high commendation of the work of the School, and especially dwelt on the importance of excavations as the very life-blood of archaeology. Prof. Percy Gardner seconded the motion, which was carried unanimously. A cordial vote of thanks to Mr. Macmillan for his services to the School was put from the chair, supported by Mr. Walter Leaf, and carried unanimously. Mr. Cecil Smith, Director of the School, gave a detailed account of the work of the session, and showed photographs and drawings illustrating the discoveries made at Kynosarges and Phylakopi. Prof. Ernest Gardner, Mr. George Macmillan, and Mr. Cecil Smith were elected to vacancies on the committee, Mr. Walter Leaf was re-elected Treasurer, and Mr. Loring elected Secretary of the School for the ensuing session. The proceedings closed with the usual votes of thanks to the auditors and to the Chairman, proposed respectively by Mr. Penrose and Prof. Jebb.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th inst. the following pictures: Daubigny, A Landscape, Twilight, 126l. Monticelli, The Caravansera, with a sunset on the reverse, 105l. Sir T. Lawrence, Miss Stewart, in white dress and cap, with blue sash, in a landscape with a spaniel, 430l. Tintoretto, Portrait of General Duodo, 189l. G. Terburg, The Music Lesson, 304l. Sir E. Landseer, Good Doggie, Lady Murchison's favourite dog Ulick, 283l.

The same auctioneers sold on the 19th inst. the following engravings: Lady Louisa Manners, after J. Hoppner, by C. Turner, 32l. The Countess of Derby, after Sir T. Lawrence, by Bartolozzi, 34l. The Duchess of Rutland, after Sir J. Reynolds, by V. Green, 49l. Lady Elizabeth Compton, after Sir J. Reynolds, by V. Green, 36l. The Ladies Waldegrave (Lady Elizabeth Laura, Lady Charlotte Maria, and Lady Anna Horatia), after Sir J. Reynolds, by V. Green, 136l. Miss Mary Palmer, after Sir J. Reynolds, by W. Doughty, 26l. Lady Anne Lambton and Family, after J. Hoppner, by J. Young, 95l.

Fine-Art Gossip.

THE British Archaeological Association meets at Conway for the week from the 19th to the 25th of August. Visits will be paid to St. Asaph, Carnarvon, Bangor, Beaumaris, Gwydir, Llan-

dudno, and Gloddaeth, the residence of Lady Augusta Mostyn. The Lord Mostyn will be the President of the meeting. Lady Paget, Mr. de Gray Birch, Mr. C. H. Compton, Mr. Lynam, and Mr. Meredith Hughes will contribute papers.

THE annual meeting of the Cambrian Archaeological Association will take place at Haverfordwest, Pembrokeshire, on the 16th of August and four following days. The programme of the excursions is an attractive one, and includes a visit to St. David's. The district is particularly rich in early inscribed stones, several of which have been recently discovered by Mr. Williams, of Solva, whilst carrying out the archaeological survey of the county for the Association. The most important of these is at Castell Dwyran, and in all probability is the actual tombstone of the Vortipore, Prince of Demetia, mentioned by Gildas. The Latin inscription gives the name in the genitive case as Voteporigis, and the Ogam inscription renders it Votecorigas. The question that the epigraphists will have to decide (when all the "chunks of old red sandstone" have been removed to a safe distance) is whether the name in the nominative case is Voteporix or Voteporivus, and whether his title "Protector," mentioned in the inscription, could properly be applied to a Prince of Demetia.

No technical point of greater importance has been presented to the connoisseur during the season now expiring than the fact that several pictures by Millais which have been exhibited during this period retain their pristine splendour of colour, the purity of their tones, and the freshness of their surfaces. At the Boyce sale everybody noticed that a study for 'Autumn Leaves,' which is a portrait of one of Lady Millais's sisters, although it was painted in 1854, was as perfect as when it was first taken from the easel. In the same way 'Ferdinand,' painted in 1851, showed not the least change when it was lately at Guildhall. Other pictures by the late President, of the same or nearly the same period, are equally well preserved. In 'A Huguenot' (1852) we were sorry to notice in the purple plush coat of the hero certain cracks showing the white priming of the canvas beneath. This is, however, all the damage. As Millais's technical processes, the natures of his vehicles and pigments, and the names of those who supplied them to him are well known, it cannot but be of value to painters and buyers of pictures to see how well his works have stood the test of time.

On Wednesday last the magnificent gift of Mr. Tate, his pictures and the building which contains them, were officially opened to all the world. As every painting—including those which alike from Trafalgar Square and South Kensington had been added to the Tate Gallery—has been described and criticized in these columns, we need do no more than record the opening of this new palace of art. Of the outside of the building there is not very much that is favourable, or unfavourable, to be said from an architectural point of view. Of its plan time and service will be the best tests; at present much seems to be due in praise of a comprehensive and simple disposition of the galleries, large as well as small, and their lighting, which is good.

THE authorities have acted with judgment in maintaining the established practice of appointing an artist to the curatorship of the new Tate Gallery. Mr. C. Holroyd has been an exhibitor at the Academy and elsewhere since 1883, and is better known as an etcher of ability, and as a painter in water colours, than by his works in oil.

MISS FRANCES LOW has undertaken a book which will appear (though not for some time, owing to the writer's very delicate health) under the title of 'Stories for Children of the National Gallery Pictures and of the Artists

who Painted Them.' Some forty pictures, which will be reproduced, have been chosen, each illustrative of a beautiful Christian legend or myth, or classical or historical incident.

THE destruction of architectural and historical monuments in Belgium having been almost as great as in France and England, and effected under the same plea, M. J. de Vriendt protested recently before the Chamber of Representatives against the continuance of such outrages upon art and antiquity. A committee of some of the leading artists of Ghent support M. J. de Vriendt in this matter, especially as concerns the operations performed upon the famous Oudeburg in their city.

THE Select Committee on Government Offices (Appropriation of Sites) has reported as suggested by the Government, having rejected the counter proposal for the picturesque view of the Abbey from opposite the Home Office, which was condemned by the architectural witnesses. The Committee recommends that No. 10, Downing Street, the historic residence of the First Lord of the Treasury, should be retained, but proposes that the Downing Street front should be masked by the erection of a new building in keeping with the Treasury buildings, and the Park front also suitably treated.

DURING the excavations at the Limescastell "Alteburg," near Holzhausen in the Wiesbaden district, an inscription is reported to have been unearthed at one of the gates, consisting of gilt bronze letters fixed to a slab of limestone by means of silver rivets. The inscription, dating from 213 A.D., contains five lines, and seems to be dedicated to the Emperor Caracalla in honour of his victory over the Alemanni, a victory in consequence of which he assumed the surname of "Alemannicus."

MUSIC

THE WEEK.

CRYSTAL PALACE.—Tonic Sol-fa Annual Festival.

THE annual festival of the Tonic Sol-fa Association is generally a late summer musical event at Sydenham, and the celebration last Saturday afternoon and evening was one of the most successful of the series. There is no longer any occasion to hold up to public notice the advantages of the sol-fa method for learning how to sing choral music, for it has been amply proved, after a period of opposition and obloquy, that its simplicities are admirably adapted to the requirements of very many thousands, chiefly of humble folk, who have not time to master the intricacies of the old system. Tonic sol-fa will never supersede the staff, but it may be regarded as a valuable handmaid by all earnest musicians and amateurs. There were three concerts on a colossal scale at Saturday's festival, the first of which was a performance by five thousand juvenile certificated singers, under the direction of Mr. S. Filmer Rook. It is on record that Joseph Haydn, when he heard the charity children at the annual festival at St. Paul's Cathedral, which has been abolished many years for good and sufficient reasons, was moved to tears; and the vocal instruction of the young has made prodigious strides since that time. Consequently the effects made by the well-disciplined little singers last Saturday were very moving, the simple but well-written ditties being accurately and earnestly sung. Less can be said in favour of the next performance, styled a "great Welsh concert," which followed later in the afternoon. The whole of

the programme was devoted to music by Dr. Joseph Parry, who is undoubtedly a clever musician, though certainly not a great master. The effect became wearisome, and we could find but little to admire in a tone poem entitled 'The Dream.' After a nocturne follow "Dream Visions of Hell," in which four brass bands are employed, and a chorus, the latter to express "the moans of lost souls." Some relief is found when "Dream Visions of Heaven" are reached, but the whole is pretentious without being powerful. The chorus were not altogether well up in their duties, and Welsh singers are capable of much better work. More successful results were obtained at the evening concert of certificated adult singers, under the direction of Mr. L. C. Venables, the usual tonic sol-fa firmness and accuracy being especially noticeable in Handel's chorus "He saw the lovely youth," from 'Theodora,' and Mendelssohn's favourite psalm "Judge me, O God."

CHESTER MUSICAL FESTIVAL.

THE seventh of the present series of musical festivals—resumed in Chester in 1879, after a lapse of just half a century—was formally inaugurated on Sunday last. It has been for some time the custom to open the work of these gatherings with a performance of Mendelssohn's 'Hymn of Praise' in the Cathedral on the first day of the week, and there is much to commend in this. For it brings together a crowd of people whose means and avocations would probably debar them from attending the succeeding concerts, and further it may be regarded as a kind of "trial trip" for the machinery of the good ships which Dr. J. C. Bridge has successfully launched on each recurring triennial occasion since the date given above. Musically, of course, it can only be considered as such, and lays claim to no serious measure of criticism, the real task of the festival commencing on the Wednesday following, after a couple of days spent in rehearsals. The programme of the first series of performances, which alone can be noticed this week, proved a fairly compendious one, including as it did the following compositions and chief vocal executants: In the morning, after the National Anthem, Handel's 'Zadok the Priest,' Sullivan's 'Te Deum,' with Miss Anna Williams as soloist, and Part I. of Haydn's 'Creation,' with Miss Anna Williams, Mr. Hirwen Jones, and Mr. Daniel Price. In the afternoon Tchaikowsky's 'Pathetic' Symphony and Gounod's 'St. Cecilia' Mass, with the same principals as in the Haydn excerpt. In the evening Jensen's 'Journey to Emmaus' and Handel's 'Judas,' with Miss Esther Palliser, Miss Giulia Ravogli, Miss Hilda Foster, Mr. Edward Lloyd, and Mr. Watkin Mills. All the works named, with one exception, are too familiar to need more than such passing reference as is included in their bare catalogue. This exception is Jensen's orchestral scene 'The Journey to Emmaus,' a work which opens up a new departure at festivals, where things that do not savour in some sense or other of the sacred side of art may not receive recognition. The composition is clever, and to a certain extent interesting, but it seems just to fall short of that intensity of expression which might claim for it general acceptance. No story is tacked on to its music by the composer, and there is no effort at meaningful *Leitmotif*, but the whole work seems to fill with not inappropriate tone-colour such a period of reflection as might ensue upon a reverent reading of the story told by the Evangelist Luke of the wayside incidents of the journey of Cleopas. Thanks are due to Dr. J. C. Bridge for an excellent performance of the work in question. W. A.

Musical Gossip.

It is said that Dr. E. J. Hopkins is preparing a new edition of Hopkins and Rimbault's 'The Organ: its History and Construction,' bringing the work up to the present time.

THE Milanese must feel much regret that the Town Council of the city has refused to grant the usual annual subvention to the famous theatre La Scala, and that the establishment will therefore probably be closed during the coming winter. Opera in Italy has been on the downward road for a considerable period, but this news, if correct, is an exceptionally severe blow.

THE second Handel Festival at Mainz was held on Sunday and Monday this week, the works selected being 'Esther' and 'Deborah,' both of which, to our shame be it said, for we profess to be the greatest admirers of the Anglo-Saxon master, are very rarely heard in England.

A MONUMENT has just been erected to the esteemed Danish composer Niels Gade on the St. Anne's Plad, Copenhagen. It represents the musician conducting his pretty cantata 'The Erl King's Daughter.'

MUSICIANS will be sorry to learn that M. Lamoureux has decided to disband his famous Parisian orchestra, the reason for this step being probably that the French capital is so badly off for concert-rooms of a suitable size for symphony concerts, in this respect comparing very unfavourably with London, where orchestral performances do not need to be given in theatres or circuses. It is much to be wished that M. Lamoureux will see his way to reconsider his determination, and that if his splendid concerts do not meet with sufficient appreciation in Paris he will maintain his force and at any rate give a series of performances from time to time in England, where symphonic music is far more appreciated.

A SUGGESTION is afloat, initiated by Herr Anton Seidl, that the opera season at Covent Garden next year might include a series of cycles of 'Der Ring des Nibelungen,' but only two acts on each evening, so as to permit commencement and termination at a reasonable hour, the acts to be played without any abominable cuts. How this is to be carried out is not very clear, but the proposal is certainly worthy of consideration.

THE following has been received from the Crystal Palace:—

"The Directors of the Crystal Palace have resolved to alter the arrangements for their orchestral band. Hitherto they have not had the advantage of its services after 6.30 in the evening except by extra payment. This arrangement was made many years ago when it was the custom to close the Palace at 6 or 6.30 at the latest. Now, however, the Palace is open as a rule till 10 o'clock, and it is felt that the Directors should have the entire services of the band, so as to enable them to give concerts at more convenient hours than formerly. The 12.30 concerts will therefore be abolished, and early in September both afternoon and evening concerts will be given. Mr. Manns will maintain the high reputation of the band by engaging only first-class musicians for any vacancies; and it is felt that the change will be appreciated by a large number of musical amateurs, whose professional engagements render it impossible for them to attend morning concerts.

"The forty-second annual series of Saturday Concerts will commence on October 9th. There will be eight concerts before Christmas, on October 9th, 16th, 23rd, and 30th, November 6th, 13th, 20th, and 27th."

THE August number of the *Fortnightly Review* will contain an article by Mr. Heathcote Statham on 'Handel and the Handel Festivals.'

THE Royal Academy of Music has been very much in evidence during the past week. On Monday evening the concert-room in Tottenham Street was occupied by the Excelsior Society, a small but highly efficient body of vocalists and instrumentalists formed from past or present pupils of the Academy. As it was an invitation

performance, criticism in detail, of course, cannot be given; but let us hasten to say that all the items in a well-selected programme in what was virtually a high-class chamber concert were exceedingly well rendered, and the Excelsior Society deserves to prosper.

ON Tuesday evening the terminal performance of the operatic class, under Mr. G. H. Betjemann, was held in the same place, the selection being the first portion of 'Don Giovanni,' terminating with the ball-room scene. If the music lost much of its effect by being given without orchestra, hearty praise may be bestowed on some of the young aspirants, notably Miss Gertrude Drinkwater as Donna Anna, Miss Emma Davidson as Donna Elvira, Miss Lizzie Austin as Zerlina, Mr. T. Haigh Jackson as Leporello, and Mr. Ford Waltham as Masetto. All these showed dramatic intelligence as well as vocal ability, and Mr. G. H. Betjemann conducted with the utmost care.

THE most important item in the programme of the Royal Academy of Music students' chamber concert on Wednesday afternoon at St. James's Hall was Madame Liza Lehmann's charming song cycle 'In a Persian Garden,' well rendered by Miss Gertrude Drinkwater, Miss Gertrude Booth, Mr. R. Whitworth Mitton, and Mr. Ford Waltham. The miscellaneous items were all fairly well interpreted, but nothing of an exceptional nature was done.

ANNOUNCEMENT was made some time since that Miss Anna Williams, an ever painstaking and most useful artist, contemplated retirement, and her farewell concert will take place at the Albert Hall on October 13th, with the assistance of a number of eminent artists. Particulars of the programme will doubtless be published in due course.

PERFORMANCES NEXT WEEK.

Mon. Royal Opera, Covent Garden, 7.30, 'Tristan und Isolde.'
Tues. Royal Opera, Covent Garden, 8, 'Aida.'
Wed. Royal Opera, Covent Garden, (probably) 8, 'Lohengrin.'

DRAMA

The English Stage: being an Account of the Victorian Drama. By Augustin Filon. Translated by Frederic White. (Milne.)

FORTIFIED by a long residence in England, more knowledge of our language than is often possessed by his countrymen, some observation of our stage, and familiarity with the writings of Mr. William Archer and Mr. Clement Scott, M. Filon essayed, through the medium of the *Revue des Deux Mondes*, to convey to the reading French public an idea of our drama and our stage. In this benevolent effort he has met with much encouragement. He has been patted on the back by those whose praise he has sounded or whose defender he has constituted himself, and has been favoured by Mr. Henry Arthur Jones with an introduction which is as much an apology for the dramatist as a recommendation of the critic. M. Filon's equipment for the task he essays is respectable for a foreigner, but scarcely adequate. He takes, pardonably and necessarily, much of his information at second hand, and has not knowledge enough of his own to endow him with any sense of proportion in the things with which he deals. While, accordingly, we find no mention whatever of an actor such as Webster, in some respects perhaps the foremost man in his profession, we find Ryder, who never rose even to a secondary position, treated with a consideration which, had he been alive and anything except an

actor, would have astonished him; and we read amusedly that

"an actor named Brooke made things still worse; with him it was a case of Shakespeare made ridiculous. He was laughed at up till the day which brought the news of his 'Hero'-like end on a ship which was taking him to America, and which was wrecked; the poor tragedian had come upon real tragedy for the first time in the hour of his death."

Here is indeed smart writing. Brooke was not going to America when he died; he did not make Shakespeare "ridiculous"; and there are those still alive who know his Othello to have been better than Macready's, and, with a full acquaintance with Salvini, think it the best since Kean. This brings us to the point of errors, with which the book abounds. Of Tom Taylor it is said that he "belonged to both the world of law and the world of letters. Briefs gave him his dinner, the drama gave him his supper; his supper got to be the more substantial of the two." Now Taylor was called to the bar of the Inner Temple in November, 1845, and was in March, 1850, appointed assistant secretary to the Board of Health. A junior of four years' standing is not likely to have eaten many dinners of his own earning, still less to have got so saturated with legal methods that they should, as is hinted, have coloured his subsequent writing. Concerning the 'Colleen Bawn,' it is said of Boucicault that "a compatriot of his, Edmund Falconer, like himself an actor as well as an author, had opened the way for him." Falconer played Danny Mann at the production of the 'Colleen Bawn' at the Adelphi on September 12th, 1860, and for over two hundred nights afterwards. His 'Peep o' Day,' his first essay in the same line, came out at the Lyceum November 9th, 1861. Poor H. J. Byron is charged with helping "to depreciate the moral tone of the theatre by lowering the standard of decency in regard to female costume upon the stage, and by bringing on to it those pseudo-actresses whom, in the slang of the green-room, we call *grues*"—a libel if there ever was one. A story narrated concerning Delane and Oxenford (p. 82) is so mistold as to be absolutely inaccurate. What is said (p. 121) concerning the performance of Mrs. (Lady) Bancroft in 'Ours' is not true of the early assumption. No less erroneous is the information supplied (p. 134) concerning the "Cup and Saucer" school of comedy. Mrs. Stirling did not "create" the rôle of the Marchioness in 'Caste' at the Prince of Wales's. It was "created" by Miss Larkin. The influence exercised over the English stage by Fechter is not understood. We will not impute to M. Filon the statement that Madame Roche was Fechter's associate in 'La Dame aux Camélias,' nor will we ask him who is Joseph Mackayers or what is Perrichan. When, however, he says that Tennyson's 'Falcon' is "like a tale by Boccaccio, but by a Boccaccio who is ingenuous and pure," does he not know that the plot is a dramatization of the ninth novel of the fifth day of the 'Decameron'? and whence on earth did he derive the notion of ascribing to Plutarch the authorship of Boccaccio's 'De Mulieribus Claris'? Tennyson's 'Cup' is founded not on that work, but on Plutarch's 'De Mulierum

Virtutibus.' We have not exhausted the errors we have detected in M. Filon's volume. In the estimates of plays and authors that have come under his own observation his words deserve attention. We cannot acquit him of carelessness in consulting authorities (?) for a task beyond his knowledge and strength.

Molière and his Medical Associations, by Dr. A. M. Brown (The Cotton Press), originates from the author's discovery that Molière's "studious admirers out of France" have omitted "treating of him in his relations to medicine," though the subject has attracted "his numerous compatriot biographers..... Raynaud, Dufresne - Favconneaut [sic], Chereau [sic], and Magnin, for example." The names of these writers appear again with nearly twenty others under the heading of "Bibliography" at the end of the book. But of these authorities the only one with which we shall trouble our readers is Raynaud, who, says Dr. Brown, "by his 'Médecins au Temps de Molière' must render any one his debtor who follows in his wake." Still, a debtor need not be a plagiarist. The following are but a few out of the very numerous specimens we have noted illustrative of Dr. Brown's method. Neither foot-notes nor inverted commas indicate the debts:—

"La bonne Marquise [de Sévigné] aime beaucoup la médecine, quoiqu'elle ne croie guère aux médecins; et peu de personnes ont demandé tant de consultations, et les ont si mal suivies. C'est plaisir de l'entendre raisonner sur sa santé, sur sa rate, sur sa bile, sur ses esprits et ses humeurs. Quoiqu'elle ne se pique pas de science, elle aime pourtant à savoir la raison des choses, et pourquoy on la traite de telle façon, et non de telle autre," &c.—Raynaud, pp. 127-31.

"This truly gifted lady is much given to medicine. Although she has little faith in doctors, few have oftener need of them, and fewer still are less guided by their counsel. How pleasing it is to find her prating of her health, the spleen, the bile and state of the spirits and humours. Without any serious scientific pretension, she is none the less curious to know something of the medical rationale and why she should be treated in one way rather than another," &c.—Brown, pp. 55-59.

In this fashion Dr. Brown fills nearly three and a half consecutive pages. Again:—

"Un fait de pronostic, ce qu'on ne permet pas à un médecin, c'est d'annoncer la mort d'un malade: grosse difficulté, lorsqu'il ne peut annoncer non plus la guérison. Anne d'Autriche eut, comme on sait, le cancer du sein. Valot avait été chargé de lui donner des soins. La bonne Madame de Motteville s'est chargée de nous raconter son embarras et ses perplexités dans cette cruelle circonstance. Elle l'accuse même charitablement de la mort de la reine; en parlant d'un médecin, cela n'a pas de conséquence; elle lui fait partager cet honneur avec ses confrères," &c.—Raynaud, pp. 149-50.

The following is not translated:—

"Voilà, certes, un portrait qui n'a rien que de fort attrayant, et il y a loin du Thomas Daisnoir que nous connaissons à ce jeune étudiant si élégant et si bien paré,"—Raynaud, p. 428.

Great part of pp. 62-3 is translated from Raynaud, p. 127. Some remarks on Guy Patin (p. 40) are from Raynaud, p. 169; p. 156 is but an adaptation of Raynaud, p. 429; and the description of J. A. Mauvillain (pp. 154-5) is from Raynaud, pp. 427-8. We abstain from further wearying our readers. Still, the book is not destitute of originality. We learn that in 1647 Louis XIV. was not only king, but also "the Prince Royal" (p. 65); that Molière was still a denizen of this world in 1764 (p. 46); that he termed certain men "médecins du [sic] tête au pied" (p. 226); that "the Marshall [sic] de Vivienne.....lived with him like Lilius [Laelius?] with Terence" (p. 194); and that St. Evremond dubbed Bernier the "jolie [sic]

philosophe" (p. 148). Louis is alluded to as the "grande [sic] malade" (p. 79), and Riolan invariably appears as "Riolin." Molière is usually styled "our comic" or "our comique," a designation harmonizing with such phrases as "Le Médecin Amoureux comicality was given," &c. (p. 45). Gallicisms abound, especially that of placing the adjective after the substantive. Other grammatical peculiarities are not so easily accounted for, as: "This last fact, and certain eccentricities of manner, does not escape Geronte" (p. 114); "Their philosophic master still maintained an intellectual activity, and even to exercise," &c. Sometimes the diction is so confused that we can only guess at Dr. Brown's meaning. Orthographical mistakes are numerous.

Dramatic Gossip.

By an arrangement with Mr. Gatti, Mr. Charles Frohman will produce at the Vaudeville some farcical comedies of American origin, the first of which will be a piece named 'Never Again.' Mr. Frohman has also ready for the Adelphi a drama that will not be performed until next year. At the Garrick, meanwhile, he will present a farce called 'Too Much Johnson,' concerning which much has been heard of late.

'FOUR LITTLE GIRLS' is the title of a three-act farce by Mr. Walter Stokes Craven, imported from America, and produced for an intercalary season at the Criterion. A very amusing interpretation by Mr. James Welch, Mr. Barnes, Mr. Blakeley, Miss Sydney Fairbrother, and other actors commended it warmly to the public. It is, however, mechanical in construction and extravagant in incident, and has little claim on attention from any standpoint, dramatic or literary.

'BEFORE THE DAWN,' a one-act comedy by Mr. Henry Byatt, given at the Opéra Comique on April 15th, 1895, and transferred on the 22nd to the Strand, is now the *lever de rideau* at the Criterion. Miss Sydney Fairbrother plays with much archness and spirit as the London wif, and Miss Mabel Beardsley and Mr. Henry Arncliffe are acceptable in other characters.

On her return journey to Paris Madame Bernhardt gives to-day an afternoon performance of 'La Dame aux Camélias' at Her Majesty's Theatre.

BEFORE closing—which it does this evening—the Haymarket witnessed a performance for copyright purposes of Mr. J. M. Barrie's adaptation of his own novel 'The Little Minister,' which is destined to be the next novelty at that theatre.

THE Lyceum closed last night with a representation of the first three acts of 'Madame Sans-Gêne' and 'A Story of Waterloo.' On Thursday 'The Merchant of Venice' was revived.

THE close of the season at the Lyceum having been reached, Miss Gertrude Kingston quits the company. Miss Beatrice Lamb, who has not been seen on the stage for some months, will take part in the forthcoming melodrama at Drury Lane.

MR. WYNDHAM's season at the Criterion closed on Friday in last week with a representation of 'David Garrick.' The next season will open in September with Mr. Jones's new play, the title of which is now fixed as 'The Trifler.'

MADAME BERNHARDT has accepted a four-act play by Mr. Julian Field, and will produce it at the Renaissance. Particulars concerning it are purposely withheld by the author.

TO CORRESPONDENTS.—T. J. H.—H. D. M.—A. C.—J. J. T.—received.
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